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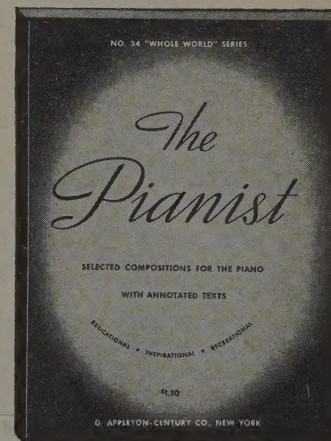


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THE PIANIST

By Jacob Eisenberg

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THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

THE PHILADELPHIA OPERA COMPANY had a highly successful opening of its new season on November 18th, when it presented Gounod's "Faust" in the English translation worked out by the company's newly formed translation bureau. The performance was under the direction of Sylvan Levin.

CHARLES WAKEFIELD CADMAN'S "Symphony No. 1, Pennsylvania," had its première performance, in the East, on October 21st, when it was the feature of the program of the Harrisburg Symphony Orchestra, directed by George King Raudenbush.

LILY DJANEL, Belgian lyric soprano, who in 1935 was invited by Richard Strauss to sing the name part in his opera, "Salome," has been engaged for the new season by the Metropolitan Opera Company. There is some possibility that she will sing the title rôle in "Carmen," which Sir Thomas Beecham is to conduct.

GEORGE LEHMANN, violinist, conductor, teacher, died in Yonkers, New York, on October 14th. Born in New York City, July 31, 1865, he studied violin with Schradieck and Joachim; and from 1886 to 1889 he was conductor of the Cleveland Orchestra.

GUS KAHN, writer of some of the most popular song hits of the day, died in Hollywood, California, on October 8. First in Tin Pan Alley, and then in Hollywood, Kahn produced such song successes as *Memories*, *My Blue Heaven*, *Carolina in the Morning*, and *One Night of Love*.

THE METROPOLITAN OPERA COMPANY opened its season on November 24th with a performance of Mozart's "Le Nozze di Figaro." The repertoire this year will include four operas in English, one of these to be a new American opera, "The Island God," by Gian-Carlo Menotti. Paul Breisach, formerly conductor at the State and Municipal Operas in Berlin, has been added to the staff of the Metropolitan's baton wielders.



PAUL
BREISACH

MME. ANTONINA PADEREWSKA-WILKONSKA, only sister of the late Ignace Jan Paderewski, world-famous pianist and statesman, died on October 6, at Pelham Manor, New York. As a child she played piano duets with her brother, two years younger, who later was to become so distinguished in widely divergent fields.

IGNACE JAN PADEREWSKI'S eighty-first birthday anniversary had, as part of its celebration, a tree planting ceremony in Tomkins Square Park, New York City, on November third. This was the beginning of state-wide planting of trees, in honor of the late famous pianist-composer-statesman.

THE NEW YORK CITY SYMPHONY ORCHESTRA, at its opening concert in October, had as its special feature the world première of Ernest Bloch's "Baal Shem," suite for violin and orchestra, with Joseph Szigeti as the soloist.

MANY LATIN-AMERICAN ARTISTS participated in the Inter-American Music Fiesta which took place in October in Carnegie Hall, New York City. The concert was given for the benefit of young artists from the South American republics who desire to study in this country.

ALEXANDER TANSMAN has returned to America, after some years in Paris. Several of his new works will be presented by American orchestras this season, the most notable being his *Concertino*, which will be played by the Boston Symphony Orchestra, with the composer appearing as piano soloist.



ALEXANDER
TANSMAN

A PENNSYLVANIA STATE MUSIC TEACHERS ASSOCIATION is in process of organization, with Lewis James Howell, president of the Philadelphia Music Teachers Association, heading the organizing committee, and with Mme. Olga Samaroff Stokowski and Dr. James Francis Cooke graciously acting as sponsors. This is a worthy project and should have the cooperation of all progressive teachers.

THE BETHLEHEM BACH CHOIR, Ifor Jones, conductor, has begun preparations for its Thirty-fifth Annual Festival to be held on May 15th and 16th, 1942. As its part in the Bethlehem Bi-Centennial celebration, the choir will perform Haydn's "Creation" in the Packer Memorial Chapel of Lehigh University on February 22nd.

PAUL VIARDOT, grandson of the famous Manuel Garcia, and nephew of Maria Malibran, and himself a composer and conductor of note, died in October at Algiers, Africa. For many years he was conductor at the Paris Opéra.

THE NEW OPERA COMPANY, of New York City, had a gala opening of its first season early in October, when it gave Mozart's "Cosi fan Tutte," at the Forty-fourth Street Theatre. With a company of young American artists its repertoire includes "Pique Dame," "Macbeth," and an English version of Offenbach's "La Vie Parisienne."

MOBLEY LUSHANYA, American-Indian soprano from the Chickasaw Tribe of Oklahoma, sang the rôle of the slave girl, "Aida," when that opera was presented by the Chicago Opera Company in the second week of its season. The winners of the 1941 auditions of the company are Phillip Kinsman, bass, and Harry Swanson, baritone, both from Chicago. The season opened on November 8th, with a performance of "The Masked Ball."

THE NEW YORK AQUARIUM, one of the city's most famous landmarks, known also as Castle Garden, has given way to the march of progress. This picturesque old building was the scene of many notable musical events, among them the American début of Jenny Lind. Within its walls the first American performance of Beethoven's "Ninth Symphony" was given, in 1846, by the New York Philharmonic Orchestra, then but four years old.

ASCAP (The American Society of Composers, Authors and Publishers) has adjusted its difficulties with the broadcasting companies. On October 29th the ever genial Gene Buck, whose steel fist in a velvet glove has fought many an ASCAP battle, signed the agreement with Mark Woods, Vice-President representing the National Broadcasting Company, and Mefford R. Runyon, Vice-President representing the Columbia Broadcasting System, ending the dispute in a carnival of smiles. Now the great music of America, which has been withheld from the air for ten months, is being resumed and the musical public is rejoicing.

IRVING BERLIN has composed a song, *Angels of Mercy*, which he has presented to the American Red Cross. It was heard publicly for the first time on November 11th, during the program opening the annual membership roll call. It is to become the official Red Cross song.

AMERICAN COMPOSERS were well represented on October programs of the New York Philharmonic - Symphony Orchestra, conducted by Leopold Stokowski. The concert on the 11th included the *Folk Dance* from "Folk Dance Symphony," by Roy Harris; and on the 19th, *Guaracho* from "Latin American Symphonette," by Morton Gould, was played.



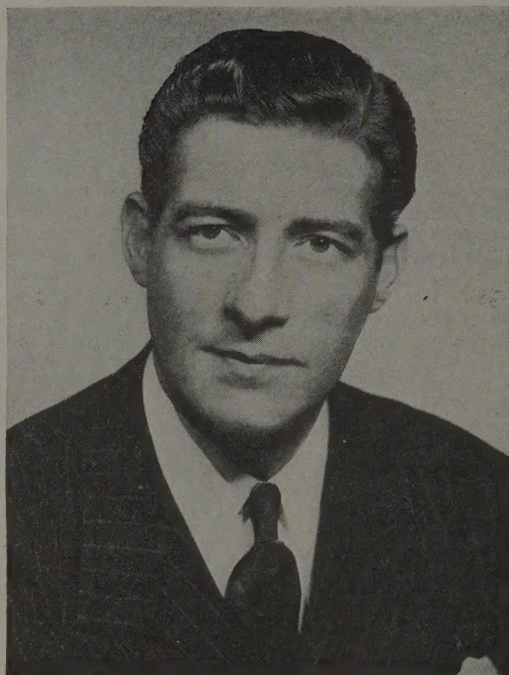
ROY
HARRIS

DR. WILLIAM BRAID WHITE, of Chicago, makes the interesting suggestion that women could very successfully enter the field of piano tuning and servicing. Having had women pupils of piano tuning to study with him, Dr. White is strongly of the opinion that they could readily adapt themselves to this work.

FRANCIS MADEIRA, young Philadelphia pianist, had a very successful début recital in the Foyer of the Academy of Music on the evening of October 29. Mr. Madeira has been a pupil of Mme. Olga Samaroff.

(Continued on Page 854)

New Metropolitan Star



LANSING HATFIELD

By

Blanche Lemmon

home and job. When he came up for air, his hopes of singing professionally were far higher than when he entered the institution, but his funds, alas, were far lower; something had to be done. Tuition, food, and lodging were the three obstacles standing in his way. They were to him what the McCoys had been to his ancestors, and they must be obliterated.

The tuition problem was settled by a scholarship which Hatfield won by out-qualifying—with two other students—more than fifty competitors; and the question of board and room was answered when he acquired two singing jobs—one at a cocktail bar nightly, from eleven until two, and the other in a church choir on Sundays.

Again to New York

In 1935, life became less difficult; Hatfield went back to New York and found it much more to his liking than he had on his first trip. His going was the result of another captured prize; he was a finalist in the contest held by the American Federation of Music Clubs during its biennial meeting in Philadelphia, and he went to New York with the winning quartet. Once there, opportunities in plenty seemed to be awaiting him. He was heard on Eddy Duchin's radio program, on Major Bowes' "Amateur Hour," on the "American Radiator Hour," and on the "Texaco" program—the latter because he was the winner of a "search for talent" contest. This award netted Hatfield not only his chance to appear on their program but also one thousand dollars in cash.

It also brought him a good deal of favorable publicity, which subsequently led him to the stage. When the Rockefeller interests put on the musical extravaganza, "Virginia," in the Center Theater in Rockefeller Center, Lansing Hatfield was chosen as the second lead.

From the stage of the Center Theater to the stage of the Metropolitan Opera House is no great distance, speaking in terms of linear measure, and so, in 1936, Hatfield endeavored to step from one to the other. During that season the Metropolitan Auditions of the Air were started, as a testing ground for artists seeking contracts with the Metropolitan Opera Company. But Hatfield found, as have many other singers, that you do not step easily into this company or even into its testing ground. When he applied for admittance to the auditions, he was turned down.

Undaunted, he asked for an audition with a widely known concert manager, who was almost as likely to refuse him as the Metropolitan. But the audition was granted; Hatfield sang for him one morning in a large and empty auditorium. He displayed his knowledge of languages by singing in French, in Italian, and in Spanish; only to have the manager ask, "Can't you sing in English?" He then tendered his scrapbook of treasured evidence of how good he had been wherever he had appeared, only to have the manager wave it aside with—"I make my own notes." Hatfield laughs now about that audition and his inexperience. Nevertheless, he obtained a contract to appear under first-class management.

Audience response, as soon as he started on tour, was as favorable as the manager's; and, in a short time, Hatfield was in demand for every type of music.

When the American (Continued on Page 861)

result of these talks was a trip to New York City, taken during his vacation, to consult a teacher who had been recommended to him, a trip that proved to be a disappointment. For the teacher in question had left New York, before Hatfield arrived, and was on his way to France.

Hatfield's first impulse was to return to North Carolina, but he finally decided to go to Baltimore. It was his mother's home city; it was also the home of the Peabody Conservatory of Music, an institution which had been suggested to him as another good place to test his talents.

Instructors at the Conservatory prophesied no operatic career, but held out hopes of success in church and concert work and suggested that he take the summer course which was just about to begin. Hatfield did not protest that his goal was opera; instead, he plunged into music study much as a swimmer plunges into water—suddenly and completely—thus cutting ties with

PROBABLY NO ONE has been more amused by the tales about the Kentucky mountain Hatfields and McCoys than Lansing Hatfield, the Metropolitan Opera Company's newest baritone, for he is a descendant of the southern Hatfields whose feud with the McCoys has been recounted in story and song. Years ago, so these sanguinary stories run, members of the McCoy clan shot Hatfields on sight, and Hatfields put notches on their gun stocks to show how many McCoys they had laid low. The hills whistled with their shots, and in their homes there were frequent death-bed admonitions to "get the enemy—every last member of the tribe." By the time Lansing entered the scene, however, the location of the families had shifted, times had changed, and descendants of the feudists were shaking hands and wishing their erstwhile enemies well. All that remained of that fierce, fighting spirit was the will to surmount obstacles and to attain long cherished goals.

It is a spirit which has stood Lansing Hatfield in good stead. He started battling obstacles in his teens; and now, in his twenties, he can point not to notches on a gun, but to achievements chalked up on his record. The will to overcome difficulties has helped him to surmount a great many of them and has placed him where he wants to be—in the greatest opera company in the world. It is a spot not easily won.

The first thing to be conquered was school; so Lansing Hatfield took textbooks handed down by his older sister and went to work with characteristic vigor. The records at Hickory, North Carolina, where he and his family lived, showed that he was graduated from high school at the age of fourteen. Fortunately there was a college in his home town, Lenoir-Rhyne, and he was able to attend it for two years before he felt the need for self-earned money. At the close of his sophomore year, he took the principalship of a small town school—a position which, surprisingly enough, marked the beginning of his singing career. For he rose to the occasion when a leader was needed for morning singing, took charge of the matter himself, and liked doing it so much that he applied for and won membership in the glee club when he returned to finish college. True, several years were to elapse before his singing status became professional, but until that time he held an enviable amateur rating.

From School to—a Job

The close of school days meant finding a job, which he did, selling knitted goods in a territory that covered seventeen states. He had assets for such work: good looks—six feet, one inch of them—a friendly manner, a pleasant voice, and a smile that simply melted customer fridity. In fact, if he had not possessed a voice, and if he had not talked about singing now and then with the professor who had been his favorite at college, he might still be selling knitted goods. But the professor, instead of being amazed by the confidence that Lansing Hatfield would like above all else to sing professionally, agreed that the idea was both understandable and feasible. The



World Hope

A Christmas Carol of Faith

Again the Herald Angels sing!
Again the Christmas dawn is here!
Again comes music from on high,
For all, save those who will not hear.

Above the din and strife of war,
Above the deadly curse of greed,
The choir eternal sings again,
To guide a world in tragic need.

The light of love still reigns supreme
O'er all the centuries of war;
The Sermon on the Mount reveals
The world's one hope, forever more.

Hold fast to faith, ye men of God!
The unseen powers of right increase;
Once more the advent of the King
Calls all mankind to blessed peace.

James Francis Cooke

Music Should Speak from the Heart

A Conference with

Sergei Rachmaninoff

The World-Famous Composer-Pianist

SECURED EXPRESSLY FOR THE ETUDE BY DAVID EWEN

The name of Sergei Rachmaninoff requires very little introduction to readers of THE ETUDE. In the triple rôle of composer, conductor, and concert pianist he has acquired a position of unequalled importance in the music of our times. Although he is generally accepted as one of the world's greatest pianists, Rachmaninoff is more likely to be honored by future generations for his work as composer. Already, his piano concertos and symphonies, as well as an entire library of songs and smaller piano pieces, have become permanent fixtures on concert and symphonic programs, and are likely to become among the most important contributions of our generation to the literature of music.—EDITOR'S NOTE.

COMPOSING IS AS ESSENTIAL a part of my being as breathing or eating; it is one of the necessary functions of living. My constant desire to compose music is actually the urge within me to give tonal expression to my feelings, just as I speak to give utterance to my thoughts. That, I believe, is the function that music should serve in the life of every composer; any other function it may fill is purely incidental.

No Sympathy for Modern Music

I have no sympathy with the composer who produces works according to preconceived formulas or preconceived theories. Or with the composer who writes in a certain style because it is the fashion to do so. Great music has never been produced in that way—and I dare say it never will. Music should, in the final analysis, be the expression of a composer's complex personality. It should not be arrived at mentally, tailor-made to fit certain specifications—a tendency, I regret to say, all too prevalent during the past twenty years or so. A composer's music should express the country of his birth, his love affairs, his religion, the books which have influenced him, the pictures he loves. It should be the product of the sum total of a composer's experiences. Study the masterpieces of every great composer, and you will find every aspect of the composer's personality and background in his music. Time



Rachmaninoff and His Granddaughter, Sophie Wilkansky

may change the technic of music, but it can never alter its mission.

From all of this you can gather that I have no warm feeling for music that is experimental—your so-called “modern music,” whatever that may mean. For, after all, is not the music of composers like Sibelius or Glazunov modern music, even though it is written in a more traditional manner? I myself could never care to write in a radical vein which disregards the laws of tonality or harmony. Nor could I learn to love such music, if I listened to it a thousand times. And, I say again and again, that music must first and foremost be loved; it must come

from the heart and must be directed to the heart. Otherwise, it cannot hope to be lasting, indestructible art.

Yet, I must add, I can respect the artistic aim of a composer if he arrives at the so-called modern idiom after an intense period of preparation. Stravinsky, after all, did not compose *Le Sacre du Printemps* until he had had an intensive period of study with a master like Rimsky-Korsakoff, and until he had composed a classical symphony and other works in the classic form. Otherwise, *Le Sacre du Printemps*—for all its boldness—would not have possessed such solid musical merits—the form of imaginative harmonies and energetic rhythms. Such composers know what they are doing when they break the law; they know how to react against, because they have had experience in the classical form and style. Having mastered the rules, they know which can be violated, and which should be obeyed. But, I am sorry to say, I have found too often that young composers plunge into the writing of experimental music with their school lessons only half learned. Too much radical music is sheer sham, for this very reason: it

the composer sets about revolutionizing the laws of music before he learned them himself. Whatever a composer's goal as an artist may be, he can never dispense with a thorough technical training; a complete scholastic training is indispensable, even with all the talent in the world. There is a famous Russian painter by the name of Vrubel, who paints modernistic canvases. But, before he strove for a new and radical expression, he mastered the old rules and acquired a formidable technic. There is a valuable lesson in this for every young composer who wants to speak a new language. You cannot explore a new world, without first becoming familiar with the old one. Once you are in the possession of technic, once you have learned your classic rules well, you are so much the better equipped to set out in your own direction as a composer.

Know the Old Methods

And there is always this possibility: if you insist upon becoming intimately acquainted with the old world before venturing upon a new one, you may very well discover that there is room enough for you in the former—that there is no need for you to seek new paths. I frequently have the feeling, in listening to the radical works of many younger men, that they go in all directions, harmonically and contrapuntally, in their music, because they are not sufficiently well instructed in the old

methods to make them pliable tools for their ideas. It is my own pet belief that, if you have something important to say, you don't need a new language in which to say it. The old language is sufficiently rich and resourceful. The young composers make the mistake of believing that you achieve originality through technic. Actually, the only originality worth achieving is that which comes from substance. A composer can use all the accepted tools of composition and produce a work far different in style and subject matter from any ever produced, because he has put into the music his own personality and experiences. (Continued on Page 848)

How Music Has Helped in My Life

A Conference with

Lionel Barrymore

The Much-Beloved Moving Picture
Star known for His Able Artistic and
Musical Attainments

SECURED EXPRESSLY FOR THE ETUDE BY DORON K. ANTRIM

Lionel Barrymore, dean of American actors, is also a director, musician, composer and artist. His etchings hang with the "hundred prints of the year" as yearly exhibited by the Society of American Etchers, of which he is a member. And one of his compositions was recently played by the San Francisco Symphony Orchestra.

Brother of Ethel and John, Lionel is the eldest son of Maurice and Georgie Drew Barrymore and was born in the family home in Philadelphia. He made his stage debut at the age of five as a crying child in one of his parents' plays.

He has appeared as a character actor in countless stage productions, in silent pictures and the talkies. When sound first came to the film, he directed such productions as, "The Lion and the Mouse," "Madame X," and the "Rogue Song," starring Lawrence Tibbett. Since then he has returned to acting and has further endeared himself to his screen public. Every Christmas eve, for the past eight years, he has broadcast the rôle of Scrooge in Dickens' "Christmas Carol."

Mr. Barrymore has been reluctant to give interviews relating to his work in music and art, but he has made an exception in the case of THE ETUDE, of which he has been a lifelong reader.—EDITOR'S NOTE.



LIONEL BARRYMORE

One of the greatest of all American-born actors

I SHALL NEVER FORGET the thrill I got one day in the home of Thomas G. Patten in New York. Mr. Patten, who later became postmaster of New York, and my father were great friends, and Father used to take me to his home twice a month for dinner. I was about eighteen at the time and, while I always enjoyed these visits, they did not take on special significance until that memorable day.

"We had hardly arrived when Patten said to us, 'I want to show you something,' and, leading us into the library, he pointed to a shiny new piano. 'You didn't know I could play like an angel?' he jollied us as he sat down to the instrument, inserted a roll of paper and began to work his feet. To our astonished ears, the instrument was soon tossing off the intricacies of a Bach fugue as though they were nothing.

"How do you work it?" I asked when he had finished. He showed me. Then I sat down at the piano and was soon playing it myself. What a thrill! Here was an instrument that enabled you to interpret great music and put something of your own feeling into it without otherwise acquiring technical mastery. I played every piece he had, and there were many rolls of good music in the collection. In my imagination I saw myself sitting on a concert stage, holding a huge audience in wrapt attention.

"It finally came time to go, but I was still at

the piano, lost to the world.

My father literally had to drag me away. After that our visits to the Patten home became exciting adventures. I monopolized that piano. As you have guessed, this instrument was a player-piano and quite a novelty at that time.

First Adventures with Bach

"I can thank that player-piano and Johann Sebastian Bach for raising my interest in music to fever heat. Patten had four rolls of the preludes and fugues, I liked them best of all. I purchased all of Bach's preludes and fugues available on the rolls, played them over and over. It was my first experience with Bach, and the inventive ingenuity of the man amazed me. The consummate skill with which he contrived these pieces and wove together his voices, as threads in a tapestry, was a source of constant wonder to me. I wanted to learn how to play the piano so that I could play Bach.

"Up to this time my musical instruction had been somewhat hit or miss. I had had some lessons on the piano, but the inner urge to learn was not there. In the theater, where much of my early life was spent, it was difficult to follow a regular schedule of piano practice. Now, however, I decided to go after it systematically, and secured the services of Mrs. Agnes Morgan who

was then a well known teacher in New York. I was playing with James Herne in Sag Harbor at the time, but I managed to get in some piano practice every day. I worked with Mrs. Morgan for several years and enjoyed it thoroughly.

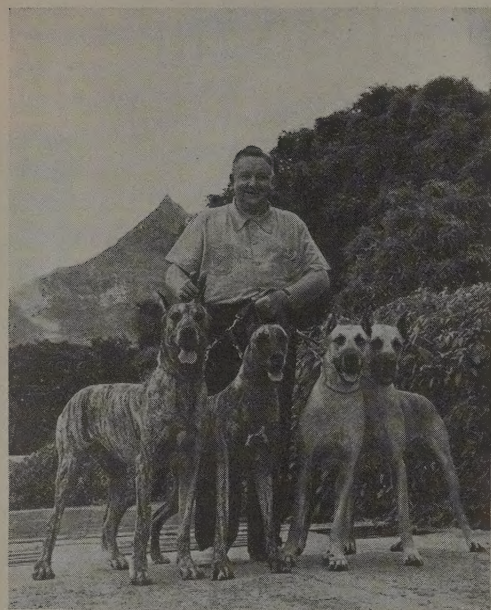
"Then I became interested in composition. From the time I was a youngster, I have liked to 'fool' at the piano, as my elders described it; make up tonal combinations and tunes of my own. I believe children should be encouraged in this tendency if they have it. So, after studying piano for a time, I decided to study composition, and went to the late Henry Hadley for this purpose. It was a particularly satisfying adventure with me and between stage and business I managed to do the required work.

"Now get me straight on this. My goal in studying piano and composition has never been other than my own amusement. It still is. I have cherished no serious hopes of playing for the edification of others, of having any of my work published, or of seeking recognition as a composer. Not that I don't take my music seriously. I do, but not myself. If I were suddenly to feel cocky about myself as a composer, all I'd have to do is to think of what would happen if any of my music came to the attention of Brahms in a bad mood.

(Continued on Page 848)

Yes, We Have Music in Hawaii

By Peggy Bairos Hickok



LAURITZ MELCHIOR AT WAIKIKI
The giant Danish Metropolitan Star
with his Great Danes in Hawaii.

TO MOST MUSICAL PEOPLE, Hawaii is the place where the steel guitar was invented, where Hula maidens dance beneath palm trees, where dusky dark-skinned men strum ukuleles and sing infectious music that is an odd blending of native folk songs, gospel hymns and a bit of syncopation. But when we islanders think of music in Hawaii, we expand with pride; because many famous musicians, on holiday, have made valuable contributions to the musical life of this island paradise.

These visiting artists never forget their visits to Hawaii. Some have had most unusual experiences. Lawrence Tibbett almost swam ashore one evening to give his concert. At that he was an hour and forty-five minutes late. A special launch brought the sun-tanned Metropolitan opera star into the harbor, while the audience waited restlessly in the auditorium of the McKinley High School. Tibbett ran onto the stage, panting audibly. "Just swam in from Diamond Head," he gasped, then nodded to his accompanist. "Okay, let's go."

Artists seem to enjoy the informality of Hawaii, because the audiences are always so enthusiastic. But they do have to adapt themselves at times to extraordinary conditions. When Lauritz Melchior and his petite Bavarian wife came to the islands, they could not get two tickets for clipper passage back to the mainland. Melchior knew he was allowed one hundred pounds of baggage, so he outwardly admitted his wife as "excessive baggage" and held the little lady on his lap

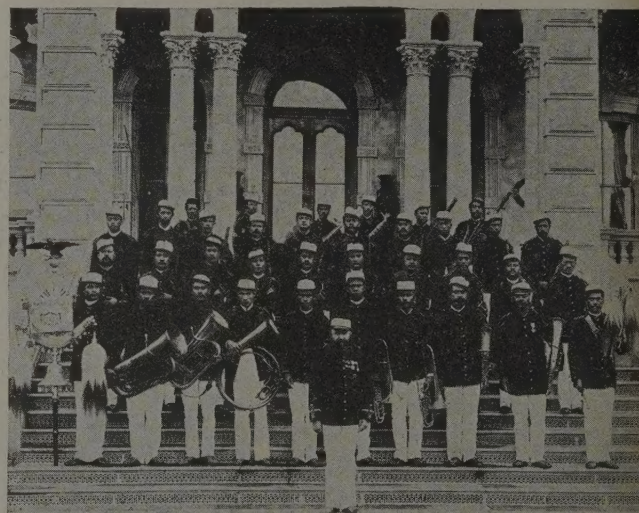
going home. The "Great Dane" was photographed with the famous Great Dane dogs of the Harold Castles of Honolulu where, between concert appearances, the famous tenor relaxed in the mountain home of the islanders.

Popularity of Violinists

When Efrem Zimbalist first came to Hawaii in 1927, he was so anxious to see the islands that he offered to sleep atop his piano aboard ship, unless there was room for both ashore. When he played at the Alexander Young Hotel, Orientals hung upon the railing of the roof garden to hear him; and children had saved their pennies for weeks to be able to attend his concert. On a return visit, that same year, the noted violinist discovered Dorothy Johnson, a prodigy, whom he termed a five year old wonder child. She continued her studies and has been giving successful concerts for some time.

In 1932, Joseph Szigeti and Galli-Curci returned to Hawaii from the Orient, in the same ship with Zimbalist. Szigeti's concert at Dillingham Hall won him a tremendous ovation, and Zimbalist congratulated him backstage. Galli-Curci, on her first visit in 1925, learned the famous *Aloha Oe*, composed by Hawaii's

Hawaii, had to get permission of the harbor board to play at the only available auditorium which was a government pier. "The dock was built for steamers, not Paderewski," the harbor board master protested. The musician was patient, however, but he had to await the decision of the officials before having his ten foot Steinway unloaded. Islanders gave the pianist one of the most hearty welcomes ever accorded a visitor. He was met off port by Eleanor H. Peacock and



THE ORIGINAL ROYAL HAWAIIAN BAND

When our office boy first saw this he said, "Ain't that a peach?" The picture, however, has great musical, historical and musicological value. Fifty years ago this bewhiskered German conductor took the scantily clad and shoeless natives, drilled them in military discipline and in playing so that they attended all government functions with proper pomp and met all incoming steamships.



TITO SCHIPA IN HONOLULU

The famous
Italian Tenor
sings for a
group of school
children in
Hawaii.

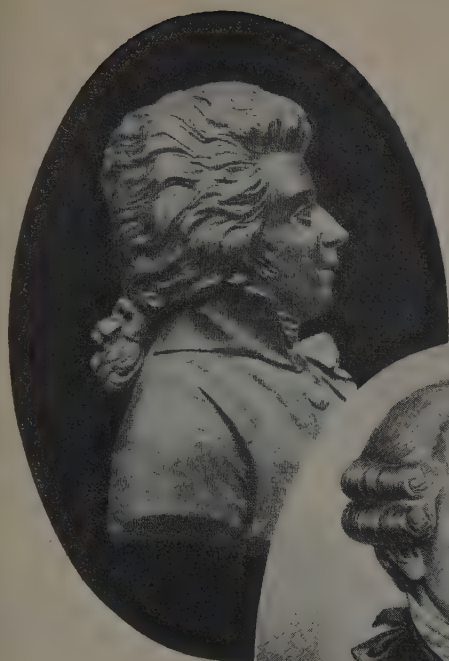
ruling queen, Liliuokalani. When the artist sang at the Hawaii Theater, a native girl presented her with a characteristic flower lei. The prima donna, with tears in her eyes, kissed the girl affectionately and said, "I love the Hawaiian music. It has a lingering, languorous charm which suggests at all times the dreamlike atmosphere of your lovely island."

Ignace Jan Paderewski, upon first landing in

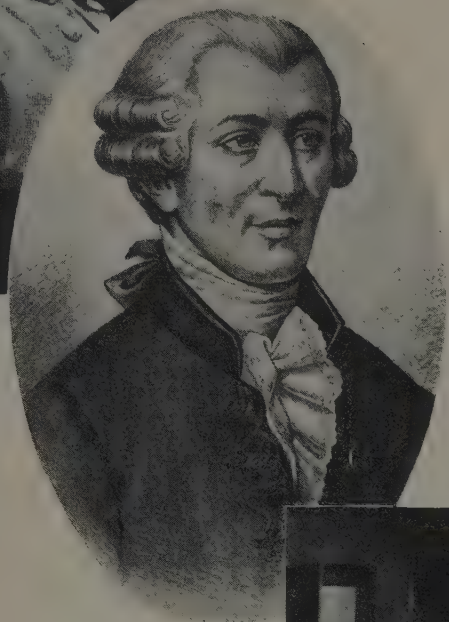
Merle Scott, secretary of the Y. M. C. A., who served his organization in Poland for four years. Mrs. Rose S. Brown of Fort Kamehameha made a plaster plaque of the musician and decorated it with fresh hibiscus leis. After his first concert the pianist said he was "still under the spell of the generous and charming hospitality of the islands." As a matter of fact, a Hawaiian named George Mossman was so deeply moved by the pianist's concert that he gave Paderewski a three hundred dollar bell-toned ukulele.

Upon returning from Australia, the pianist's ship was held up by storms but the audience waited hours to hear him play. In 1897 Paderewski was supposed to play in Honolulu but the captain of the ship would not make the necessary stop-over, since the vessel was far off schedule. This is an indication of what may happen to musical life in Hawaii at any time.

When John McCormack told a Hawaiian boy he could sing, the young man gave up his proposed medical career (Continued on Page 850)



(Above) W. A. Mozart
—This high relief portrait of Mozart made in 1789 is in the Mozarteum in Salzburg. It is considered one of the most accurate portraits of the composer.
(Right) Joseph Haydn
—From a contemporary crayon portrait.



A Historic Musical Friendship

Haydn and Mozart in Their Personal Relations

By Karl Geiringer

of musical art relationships.

It is difficult to conceive two personalities of greater fundamental difference than Mozart and Haydn. Mozart developed with amazing rapidity. He was a prodigy, appearing from his sixth to his eighth years as pianist and composer before the Em-

marvel among compositions." Young Mozart, however, after returning from the performance, sat down and put on paper from memory the entire score of this intricate composition for five choruses with a nine-part finale. As a man of twenty-six, he sent his sister a newly composed prelude and fugue. In his accompanying letter, he apologized for the bad form of the manuscript, explaining that he wrote the fugue while composing the prelude. To an ordinary

mind, it seems hardly conceivable that a man could pen so complicated a work as a fugue and simultaneously compose another piece of music. For Mozart, however, this was not at all unusual. He elaborated a composition in his mind and, when it was completely finished, committing it to paper was merely a mechanical task. Haydn could not rely to such an extent on his ear and memory. Never did he perform such stunts as did Mozart, nor could he work so rapidly. Through several years he was engaged on his great oratorios, the "Creation" and the "Seasons," making new sketches again and again before he definitely permitted a number to become part of the score. It is significant that Mozart left, as fragments, numerous works in which he had lost interest. The "Collective Mozart Edition" comprises no less than ten volumes of unfinished compositions. Not so Haydn, who was sure to finish every work which he had started. Only his

swan song, the last quartet, written at the age of seventy-one, was left as a torso, when the composer felt his creative powers exhausted.

Also, in his life, Mozart was the typical artist. His moods underwent rapid changes from buoyant gaiety to deep melancholy, from fits of temper to an almost feminine gentleness. He felt at home in the world of the theater, being a born dramatic composer. The master had only to put on the stage the different sides of his own nature—the *Don Giovanni*, the *Leporello*, the *Figaro*, the *Cherubino*—to produce characters full of dramatic life. Mozart was a brilliant violinist and a great piano virtuoso. He had a strong appeal to his audiences, and, whenever he appeared on a platform as a soloist, he could be sure of a



Haydn playing one of his own quartets.
The violinist turning the music is Haydn.

THE YEAR 1941 might be called a Haydn and Mozart year. In 1791—exactly one hundred and fifty years ago—W. A. Mozart died in Vienna. The same year, 1791, witnessed the beginning of a new phase in the life of Joseph Haydn. The man of fifty-nine, who had never left Austria before, paid his first visit to London. There he wrote works unprecedented in beauty and importance, attaining the peak of his artistic career. It seems, therefore, the right moment to remember both these great composers who, incidentally, were connected by an exceptional human relationship.

Much is known about hatred and jealousy between artists. It would not be difficult to fill whole books with stories about the vanity and spite displayed by prima donnas, first tenors and castrati of operatic companies. Numerous instrumental virtuosos did not behave any better, and even the great maestros could not help being involved in the general animosity between fellow artists. When a composer was asked to set a libretto to music, the same book was secretly handed to a rival. As soon as the opera was finished, the bribed executants resorted to all kinds of intrigues to prevent its performance. Even duels between composers were no rarity.

In such a tainted atmosphere, the relationship between Haydn and Mozart seems all the more striking in its purity. Neither of them expected material benefit from their association. The two men loved and admired each other without trace of jealousy or envy; and the result was a friendship hardly to be met again in the whole history

peror and Empress in Vienna, as well as before the Kings of France and of England. On the contrary, Haydn's progress was incredibly slow. When he was thirty-five—the age at which Mozart died—he had written scarcely any important compositions. Only at fifty did he reach his full maturity; and his most valuable works were written between his fifty-ninth and sixty-ninth years.

Mozart's Marvelous Memory

Mozart's ear and memory were marvelous. As a boy of fourteen, he attended a performance of Allegri's *Miserere* in the Sistine Chapel of Rome. The Pope strictly interdicted copying the score, to prevent other performances of this "world's

big success. Of this there could be no doubt.

Haydn, on the other hand, was of a rather even temperament, mostly calm and gay. His was too uncomplicated and straightforward a nature to give a real life to the different characters of an opera. They always sing beautiful music, but most of them are mere puppets, not human beings. Although Haydn wrote about the same number of operas as did Mozart, he was by no means his equal in this field. Nor did Haydn share Mozart's popularity as a soloist. He was an eminent violinist, but never played a violin concerto in public. When he appeared on the platform, it was for the purpose of conducting one of his symphonies from the harpsichord. Such rather inconspicuous participation in a concert suited his temperament far better than being in the limelight of public interest.

Contrast in Their Mode of Life

There was no sense of order and regularity in Mozart's life, no understanding for the value of money. Debts were anything but a rarity in this *vie à la bohème*. Haydn's life, however, had something of the precision of clockwork. As conductor for Prince Esterhazy, he was for thirty years a functionary of matchless efficiency. The letters he wrote to his various publishers are models of shrewdness and commercial skill. Mozart died in such misery that his widow had him buried in a common pauper's grave; but Haydn left, at his death, a house and considerable property.

Perhaps it was the very difference between these two artists which provided the fundamentals for their friendship. When Mozart moved from Salzburg to Vienna and met the master of Esterhazy for the first time, he was twenty-five and Haydn was forty-nine. By an amazing coincidence the older composer, who had developed so slowly, and the younger master, who had grown so rapidly, had just reached the same phase in their artistic evolution. Both were on the summit of creative maturity, and neither was conscious of belonging to different generations!

The relationship which soon developed between the two men has an artistic and a human side, both of which are unusual and fascinating. Mozart was quick to realize that Haydn could be his model in the field of string quartet and symphony. This is not surprising, since Mozart was always most responsive to new artistic impulses and occasionally was influenced even by second and third-rate composers. Much more surprising is that the teacher likewise did not hesitate to become his disciple's pupil. Haydn studied the melodic lines and the formal structure of Mozart's works, incorporating important features of them in his own compositions. This is a striking proof of the older master's open-mindedness. Haydn had already won world fame at that time; while Mozart, whose feats as a child prodigy were forgotten, was appreciated so little in Vienna as to be eclipsed by composers like Salieri and Starzer.

To both composers the recognition of the friend's merits was of the greatest benefit. They would never have achieved all that we admire so much in their works, had they not learned from each other.

Now, to the human side of this relationship. In 1785 Leopold Mozart, Wolfgang's father, came from Salzburg to Vienna to visit his son. Wolfgang arranged a string quartet evening for his father, asking his friend Joseph Haydn to play the first violin. They (Continued on Page 356)

The Defense Worker's Magnificent Musical Opportunity

AN EDITORIAL

SEVERAL million Americans are now engaged in new occupations, for reasons wholly beyond their control. These splendid American minds and hands are now manufacturing imperative defense essentials demanded to protect our homeland, should it be attacked.

None of these defense workers invite war, and most of them hate it from the bottom of their souls, but they realize that a world condition has arisen which Americans are patriotically meeting with defense measures of gigantic size.

Many workers are now earning incomes vastly in excess of their dreams and find, for the first time in years, the magnificent opportunity to develop their talents and those of their children.

Let us have from all this labor, all this effort, all this strife, some monument to the finer things in life, and let that monument be music.

The defense worker who, for most of his lifetime, has seen the children of well-to-do, music-loving parents go to their music lessons, thinking that there would never come a time when his children might have a chance, now has that opportunity of a lifetime. He will not, as in the case of the last World War, throw away his earnings on ten-dollar silk shirts, five-dollar imitation jewelry and fifty-dollar five-gallon hats. He knows too much, and he realizes what a great bearing music has upon the morale of both children and adults. Therefore, in music he feels that he is making a permanent investment in the life of his child—something that cannot be ruined by fire or water and that cannot be destroyed. This is already reflected in the magnificently increased demand for new pianos, new radios, new phonographs, new instruments of all description.

We are of the strong opinion that there should be no priorities where morale is concerned. Great Britain learned that long ago and has fostered the making of musical instruments and the publication of music.

As an enthusiastic music lover, we urge you to go far out of your way to spread the facts of this great musical opportunity to defense industries in your vicinity. You will find the leaders of these industries most sympathetic, as their foremost objective is to raise the personal and domestic morale and the material interests of their employees.

(Copies of this Editorial may be had gratis upon application.)

Preparedness Leads to Success

An Interview with

Frederick Jagel

Metropolitan Opera Tenor

Secured by Annabel Comfort

RECENTLY, AT A DINNER PARTY, I was casually asked if I had made any substitutions this season for that "operatic ailment called indisposition." In the past, I had stepped in many times to sing operatic rôles at the last minute, but to my friend's question I had to answer: "No, I haven't substituted once this winter." Well, there is a saying that what one thinks and voices will come upon him. It happened just three days later that my telephone rang. The call was from the Metropolitan Opera management and meant that another rôle would be added to my large repertoire and another chapter added to the annals of my last minute replacements.

The Metropolitan was scheduled to give the opera, "Alceste," on a Wednesday evening in March. At eleven o'clock in the morning I was told that René Maison, who had sung the rôle of *Admetus* at the four previous performances, had notified Edward Johnson, General Manager of the Metropolitan, that because of laryngitis he could not sing. I was asked if I could sing the rôle on nine hours' notice. Because I had faith in myself, my immediate reply was, "Yes." I told the management that I had never sung *Admetus* at any time, but that I had learned the rôle while attending rehearsals.

The morning after the performance, one New York music critic said that I showed no signs of nervousness or faltering and that, if it had not been for the printed notices given out with the programs, the average member of the audience would never have known that the rôle had not been in my repertoire.

Value of Ample Preparation

At this point I want to assure my readers, and especially music students seeking a career, that the musician who is prepared for every emergency is most likely to succeed.

In 1935 the Metropolitan was going to give "L'Africaine." The day before the performance, Sturani, one of the opera coaches, took me aside to ask if I remembered the rôle, *Vasco di Gama* in "L'Africaine." It seemed that Martinelli, who was to sing the part, was not feeling well. I replied that I had not sung the rôle in years. "Well," said Sturani, "you had better go over the music with Pietro Cimara as soon as possible." I had never seen nor heard the opera, but I had learned the score in my student days. And, as Cimara played, I found that I remembered it after all these years.

The next morning, at eleven, the management of the Metropolitan called me to say that I would

have to sing the rôle that afternoon at two o'clock and that, since it was Saturday afternoon, the opera would be broadcast.

I rushed down to the Opera House and arranged for my costumes with the ward-



(Above) Frederick Jagel.

(Left) As Rhadames in "Aida."

robe department. Tullio Serafin, who was to conduct, then gave me an individual rehearsal of what his conducting intentions would be. I in-

formed him that I had no idea of the stage action. The stage director had called Ponselle and DeLuca to the Opera House, and we had time to rehearse only the first act before the curtain went up. The show went on, and the first act went very well. What would happen in the second act? And in the third act? However, after each act, we rehearsed the stage business for the act to follow; and, considering everything, the performance was very successful. Because the opera was broadcast and the story of my saving the performance was sent all over the world, commendatory letters and telegrams were received from everywhere, including even faraway Australia.

The most adventurous replacement I have thus far made was on November 14th, 1937. This time, a long-distance telephone call came from the

Chicago Opera Company, at one in the afternoon, saying that they were to give "Norma" that night and that they had no one to sing *Pollione*, the tenor rôle. Would I take a plane and be in Chicago the same night to sing it? Of course I went to Chicago to sing *Pollione*. I studied the score aboard the plane, which left New York at three and arrived in Chicago at eight in the evening. I was in the opera house at eight-fifteen; and, after fifteen minutes for dressing, I stepped on the stage at eight-thirty.

Naturally, I was terribly excited, and in my haste I had put on the wrong shoes. There had been no time to look at

the stage setting; and, as I walked on, then down the stairs, the straps of my sandals broke and I could not move. I sang my *aria* and, as the chorus sang an interlude, I stepped out of the sandals onto the stage and walked off, in my stocking feet. The audience could plainly see my dilemma and gave me an ovation.

Rescuing Rhadames

And yet another time, there was a real emergency performance, in March of 1938. I was just leaving my apartment to attend the Sportsman's Show that Saturday afternoon at the Grand Central Palace. I had been listening to a very smooth performance of "Aida" which the Metropolitan was broadcasting. My telephone rang, and over the wire came the words: "Martinelli has collapsed, come immediately." I took a taxi from my home, and the driver did not stop until we reached the opera house. Two dressers and a makeup man were waiting for me; and it took just twenty-five minutes from the time I received the telephone call for me to walk out on the Metropolitan stage and take up the rôle of *Rhadames* in "Aida."

In 1932, it was my good fortune to take the place of Edward Johnson, who was to sing the tenor rôle in "Sadko" by Rimsky-Korsakoff. Last year I was called upon to relieve a policeman who had ambitions to sing (Continued on Page 850)

Records of Commanding Interest

By Peter Hugh Reed

BRAHMS: DOUBLE CONCERTO IN A MINOR, OP. 102; Jascha Heifetz, violin; Emanuel Feuermann, violoncello; Philadelphia Orchestra, conducted by Eugene Ormandy. Victor set M-815.

This superb performance and recording deserves first honors in our list this month. When two superb artists like Heifetz and Feuermann, or Thibaud and Casals, are united for a performance of this heroic work its artistic success is assured. The playing of these great artists makes us appreciate even more fully the musical texture of Brahms. As fine as the earlier set of Thibaud and Casals was, this performance, with the aid of modern recording technic, definitely supercedes it. Artistic honors are about equal, however, with the exception that Ormandy makes more of the orchestral part than Cortot did. The "Double Concerto" is a modernization of the old concerto grosso form, hence the classical characteristics of the score. It represents a somewhat more austere side of the composer, but Brahms of the solacing heart is also revealed in the lovely slow movement, while the sly humor of the master is noted in the finale.

Tschaikowsky: Symphony No. 5 in E minor, Op. 64; Sir Thomas Beecham and the London Philharmonic Orchestra. Columbia set M-470.

It is the purity of tone and the superb control of the orchestral playing which distinguish this performance above all others. There are two approaches to Tschaikowsky: one which inflates the drama and the emotional fervor, the other which aims for precision and polish without an over-stress of emotional elements. Beecham, Toscanini, and Furtwängler employ the latter method in their Tschaikowsky readings. We regard this as the most musicianly performance of the "Fifth Symphony" on records.

Mahler: Symphony No. 1 in D major; Dimitri Mitropoulos and the Minneapolis Symphony Orchestra. Columbia set M-499.

Mitropoulos proves himself one of the most understanding Mahler exponents. The youthful fervor and drive of this work, and the conductor's telling exposition of it, may well make it more enjoyable in the long run than any Mahler symphony on records. The work has a program which is fully outlined in the notes. The first two movements are "The Days of Youth"; the third and fourth, "Human Comedy." Mahler the lyricist is heard in the pastoral qualities of the opening movements; in the third movement we have a symphonic burlesque, a musical depiction of a pictorial parody, known to all children in South Germany, "The Hunter's Funeral Procession." The finale is full of bombast and preaching—a brilliant, surging orchestral epilogue, which should end several times before it actually terminates.

Shostakovich: Symphony No. 1, Op. 10; Cleveland Orchestra conducted by Artur Rodzinski. Columbia set M-472.

Perhaps no work out of modern Russia brings home to us "the hard-driven life of a proletariat" as forcefully as this score does. For here we find ruggedness, blatancy and irony evidenced in music. The symphony lacks the cohesion and balance of its more famous classical predecessors: the rhythmic and melodic structure is jerky and sectional, but its strength and abandon make it a compelling work. After Stokowski's brash treatment of the score, Rodzinski's incisive treatment is as startling as it is impressive. Modern recording does much for this score, al-

though we are not in sympathy with the over-emphasis in the recording here of the woodwind choirs.

Ravel: La Valse; San Francisco Symphony Orchestra, directed by Pierre Monteux. Victor set M-820.

It may be, as one of Ravel's biographers says, that the "bitterness and depression" of the first world war found its release in the composer through the violent measures of *La Valse*. Here a successful projection of the score would suggest the very type of objectivity and detached irony, which Monteux achieves in his performance here. This is unquestionably not only the best recording of the work to be issued so far, but also the most convincing exposition.

Bach-Walton: The Wise Virgins—Ballet Suite; Sadler's Wells Orchestra, conducted by William Walton. Victor set M-817.

Sadler's Wells Theatre in London is the home of English opera; it also boasts a successful ballet school. Walton, one of the most talented of contemporary English composers, has re-orchestrated various cantata movements and organ pieces of Bach for a ballet, described as "a masque-like presentation of a parable." On the whole, esthetic values seem to have been judiciously observed by Walton, and since so little of this music has been recorded in any form, it deserves to be heard and appreciated.

Schönberg: Pierrot Lunaire; performed by Erika Stiedry-Wagner (recitation); R. Kolisch (violin and viola); S. Auber (violoncello); E. Steuermann (piano); L. Posella (flute and piccolo); K. Bloch (clarinet and bass clarinet), conducted by the Composer. Columbia set M-461.

This work is regarded as the most successful of Schönberg's so-called ultra-modern scores. Its controversial style has been labeled impressionistic; but Schönberg's impressionism aims at ex-

pressing inner experiences rather than mirroring an outer world like the French composers of the school. It is almost impossible to describe this work for the listener; it may repel him completely or it may fascinate him. It is a setting of twenty-one poems (by the Belgian poet Albert Giraud) dealing with the moon-madness of its fantastical character. It is perhaps the strangest work of music in the whole modern field, and

the most provocative. Its importance historically makes a recording in order.

Reger: Variations and Fugue on a Mozart Theme, Op. 132; Saxony State Orchestra, directed by Karl Böhm. Victor set M-821.

Reger here endeavored to go Brahms one better than the latter's "Variations on a Haydn Theme." But he over-inflates a charming theme and soon submerges and blots out the memory of Mozart. The theme is taken from the first movement of Mozart's piano sonata (K. 331)—the sonata with the famous *Rondo alla Turca* finale. There is much to admire as well as condemn here: the opening va-

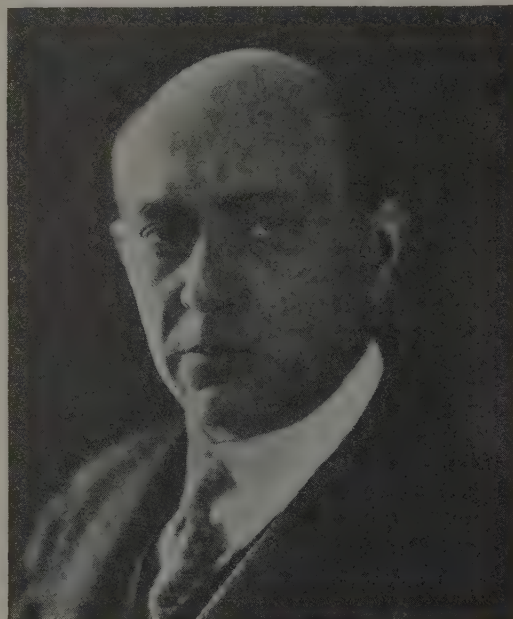
riations are full of refinement and tenderness, but the score becomes more and more complex until it reaches the powerful and over-elaborated fugue, which is dominated by the head rather than the heart. Whether familiarity with the score is conducive to a fully hospitable reception of the music, we cannot say at this time. The work is well played and recorded.

Tschaikowsky: Overture 1812; Cleveland Orchestra conducted by Rodzinski. Columbia set X-225.

Those who admire this score will find this performance as effective and as thrilling as any that has come to records.

Taylor: Suite from Peter Ibbetson; Howard Barlow and the Columbia Broadcasting Symphony. Columbia set X-204.

Deems Taylor's "Peter Ibbetson" is said to hold a record for attaining more performances than any other American opera presented at the Metropolitan. One suspects that its story, long a favorite with the public, (Continued on Page 866)



ARNOLD SCHÖNBERG

Musical Films of Primary Interest

By Donald Martin

ONE OF THE MOST SUCCESSFUL musical comedies ever to reach Broadway, "Louisiana Purchase," is being picturized in Technicolor by Paramount Studios. During its fifty-eight weeks on the stage, the production grossed \$1,679,000. Bob Hope stars in the film version, heading a cast that includes six of the original Broadway performers. These six are Victor Moore, who repeats his inimitable characterization of Senator Oliver P. Loganberry; Vera Zorina, ballet and dramatic star, seen as the emigrée Marina Von Duren; Irene Bordoni, French comedienne, who makes her first return to the screen in twelve years as Mme. Bordelaise; Charles La Torre, as the head waiter; Charles Lasky, Zorina's dancing partner; and Lynda Grey, one of the front-line show girls.

"Louisiana Purchase" has no connection with the historic transaction whereby Thomas Jefferson paid Napoleon Bonaparte \$15,000,000 for the Territory of Louisiana, in 1803. It is a strictly modern comedy of political coloring, dealing with the second "purchase" of governmental affairs by a group of tricksters. The prologue is careful to explain that the "Louisiana" and the "New Orleans" mentioned in the script, are strictly "a mythical state and city."

The music combines six songs by Irving Berlin with six numbers from the Broadway production, used as background themes. The Berlin songs are *You Can't Brush Me Off*, *Louisiana Purchase*, *It's a Lovely Day Tomorrow*, *What Chance Have I With Love?*, *You're Lonely and I'm Lonely*, and *Everybody Dance!* (the Mardi Gras ballet). The background numbers from the stage production include *Fools Fall in Love*, *Latins Know How*, *The Lord Done Fixed Up My Soul*, *Dance With Me*, *It'll Come to You*, and *Outside of That, I Love You*.

A Quick Change Artist

Miss Bordoni's singing of *Tomorrow Is A Lovely Day* is expected to be one of the major successes of the picture. In *What Chance Have I With Love?* Victor Moore undertakes six of the fastest quick changes in theatrical history, appearing successively as Marc Antony, Romeo, Samson, Louis XV, Adam, and Tommy Manville. Bob Hope sings *You Can't Brush Me Off*, for which he admits having brushed up his vocal cords. In addition to his singing, Hope dances, accompanied by a band of Negro youngsters, for the first time since his days as a vaudeville dancer. One of the glamour features of the film is a fashion show sequence, the first of its kind to reach the screen as pure comedy, with Bob Hope "kidding" every creation and its wearer.



Vera Zorina in "Louisiana Purchase"

Costumes and sets were designed in color by Raoul Pene Du Bois, and the sets especially present a departure in color schemes in that they parallel, in chromatic progression, the dramatic action of the story. The picture opens in grays, as though it were being photographed in black and white. The first note of color is seen in the red hair of the secretary in the lawyer's office. From reds and browns, through greens, then blues and golds, the hues become more and more vivid, until they reach a rainbow riot in the Mardi Gras and the Beaux Arts Ball sequences. The floats in the Mardi Gras parade represent a similar grouping of color for dramatic effect. The use of color as a means of stimulating dramatic and emotional effects is an interesting question, and the results of this experiment should go far toward determining new possibilities for the screen.

Director Irving Cummings returns to the Paramount lot for the first time in twenty-five years. On his previous visit, he was one

of the principals in "Rupert of Hentzau."

Oscar Straus and Shaw

Oscar Straus, Viennese composer, has been engaged by RKO Radio to prepare an original score for the Gabriel Pascal screen production of Bernard Shaw's comedy, "Arms and the Man," with Ginger Rogers and Cary Grant co-starred. "Arms

and the Man" will be Straus' second picture for RKO Radio. A few years ago, Producer Sol Lesser brought him from Switzerland for the scoring of a film musical. It should prove stimulating to see how the Viennese liltings from the Straus pen will blend with the sterner stuff of Shaw. Further news from RKO headquarters concerns Oscar Levant, roving expert of the RKO Pathé reel, "Information Please" (based on the popular radio program of the same name), who is interrupting both his microphone and screen appearances to complete a straight concert tour.

During the past month, a number of music films have come to light, some offering homage to "swing" and some to "blues," and all taking sides in the controversy as to whether "jive" or "jazz" is the real candidate for honors as the "typical" American music. Now Warner Brothers Studio has joined the lists with a vote for the "blues." Without documenting their findings, these experts believe they have recognized a current shift in popular music from swing to blues, and have titled their newest offering "Blues in the Night." The story deals with a group of unimportant, non-glamorous young musicians, who love the music they make because they feel in it the "real heart of America," and who go through strange adventures and difficulties because of it. Richard Whorf, who has accepted an acting, writing, and directing motion picture contract after seven years with Alfred Lunt and Lynn Fontaine, inaugurates his new career by playing the leading rôle. Others in the cast include Priscilla Lane, sometime songstress with Fred Warwing's band; Betty Field, Lloyd Nolan, Jack Carson, Elia Kazan, and Wally Ford.

Special Players

The music is of the "blues" type. Priscilla Lane sings two numbers especially written for her, and Jimmie Lunceford and Will Osborne conduct their bands in the night club sequences. A group of "musicians' musicians," credited with ranking as "tops" in their respective fields, have been engaged to record blues and "jive" numbers, written especially for the production. These special players include Ray Turner, who for seven years was pianist with Paul Whiteman's band; Archie Rosate, clarinetist; Budd Hatch, bass violinist; Richard Cornell, drummer; Tony Romano, guitarist; and Frank Zinner, trumpeter. Original music is written by Harold Arlen and Johnny Mercer. The plot, which concerns itself with marital triangles and a new-born baby, is not impressive, but the music should satisfy those who are minded to devote an evening to glorified blues.

Jack Cascalles, former (Continued on Page 856)

MUSICAL FILMS

Musical Broadcasting Events of Importance

By Alfred Lindsay Morgan

THE COLUMBIA BROADCASTING network has inaugurated a series of afternoon programs (Mondays through Fridays—4:00 to 4:30 P.M., New York time), presenting masterpieces of symphonic, operatic, vocal and chamber music. Orchestral and vocal selections from great operas, seldom heard concertos, and worth while music for small ensembles as well as songs by such favorite composers as Schubert, Schumann, Wolf and Debussy are being presented in these programs. Another aspect of these broadcasts will feature historic and unfamiliar milestones in the development of American music. Thus, we note the whole series has been planned with an eye to the universality of music.

The artists participating in this series are vocalists and instrumentalists of the Columbia network staff, Howard Barlow and the Columbia Concert Orchestra, and students and faculty members of the Cincinnati Conservatory of Music and the Eastman School of Music.

The Monday broadcast—"Stars of the Orchestra"—is devoted to concertos and shorter solo works played by individual members of the Columbia Concert Orchestra, with Mr. Barlow at

cordings. All of the programs in this unusual series are being prepared under his personal supervision. The aim is to present in twenty-two programs as complete a picture as possible of the works written by Americans in the last hundred years, and to trace the various steps in stylistic growth at the same time indicating the development of varying schools of thought in music of this country. "Milestones in Music" makes use of the entire musical facilities of the Eastman School of Music.

The Wednesday broadcast—"Songs of the Centuries"—presents songs of the great masters sung by various vocalists, with Howard Barlow conducting the orchestra. A typical program of the series was given recently by Eileen Farrell, soprano, who sang the following selections: *When I Am Laid in Earth* from Purcell's "Dido and Aeneas"; *Die Forelle* by Schubert; *None But the Lonely Heart* by Tchaikowski; and Mozart's *Alleluia*. Barlow generally prefaces the vocal excerpts with a short overture or similar type of composition, and another orchestral excerpt usually ends the program.

The Cincinnati Conservatory of Music presents the Thursday series, which is given over to orchestral and chamber music ensembles, with occasional choruses and vocalists. Typical of the kind of programs heard in this series are: 1. orchestral and chamber music by Beethoven and Mozart, and 2. an all-Russian program. The programs are under the direction of Alexander von Kreisler.

The Friday series—"The Lyric Stage" brings us music from operas. One recalls with pleasure a couple of programs, heard recently, which were illustrative of the purpose and intent of this broadcast. For example, there was the one which featured the Latin-American tenor, Juan Arvizu, in arias from Massenet's "Manon" and Rossini's "Barber of Seville," while the orchestra under the expert direction of Howard Barlow played the *Overture* to the "Barber of Seville," a selection from Meyerbeer, and a *Fantasia* from Puccini's "La Bohème." Another program presented the gifted dramatic soprano Rachele Ravina, who sang arias from Verdi's "Aida," Puccini's "La Tosca," and Mozart's "Marriage of Figaro." Particularly enjoyable on the same program was Barlow's energetic performances of the *March* from Prokofieff's "Love of the Three Oranges"

and the *Dance of the Buffoons* from Rimsky-Korsakoff's "Sniegurotchka."

With Eugene Goossens as guest conductor of the symphony orchestra, the College of Music of Cincinnati dedicated its new \$10,000 Radio Workshop Studios on Sunday October 12th (11:30 P.M., E. S. T.—NBC-Red network). Goossens conducted a performance of Beethoven's *Egmont Overture*. Lotte Leonard, gifted soprano of the college faculty, sang two lieder—Schubert's *An die Musik* and Beethoven's *Di Himmel rühmen*; and John Quincy Bass, pianist, joined the orchestra in the finale from Mozart's "Concerto in D minor". Walter Herman, regular conductor of the College of Music Orchestra, was on the podium to accompany the solo performances of the singer and the pianist. The New Radio Workshop is to be operated in close association with Cincinnati radio stations and is one of several special innovations launched by the board of trustees of the college. The high quality of the first program makes us hope that there will be many future nation-wide broadcasts. We understand that NBC plans to do this from time to time.

On October 19th, the Metropolitan Opera Auditions of the Air opened its seventh consecutive season of broadcasts in which aspiring young singers are given the opportunity to "try" for the Metropolitan Opera. Edward Johnson, general manager of the opera, gave a talk, encouraging youth in their efforts to better themselves and advance toward the goal of every singer—the Metropolitan Opera. The orchestra this year is again under the able direction of Wilfred Pelletier and the commentary is once more entrusted to Milton J. Cross. Already this year, in extensive traveling, Pelletier has heard the voices of more than five hundred singers. In the past seven seasons, the committee of judges has listened to nearly seven thousand aspirants, of which total twenty-one have found themselves in the ranks of the Metropolitan's singers. The committee, the same as in previous years, is made up of Mr. Johnson, Edward Ziegler and Earle Lewis, assistant general managers of the company, John Erskine, and Mr. Pelletier. The broadcasts are heard on Sundays from 5:00 to 5:30 P.M., EST, NBC-Red network.

The Saturday afternoon broadcasts of the Metropolitan Opera Company begin this year with the performance of December 6th. Milton J. Cross will again be the announcer. Special new features are planned between the acts, but the announcement of these was not forthcoming for inclusion here.

Now in his eightieth year, Walter Damrosch is conducting the NBC-Music Appreciation Hour for the fourteenth season on the air. The regard that youngsters have for this venerable maestro might be summed up in the comment made recently by the young (Continued on Page 860)

DR. WALTER DAMROSCH

Who is now in his fourteenth triumphant year with his Music Appreciation Hour.

the helm. This is a very interesting program. "Milestones in American Music" is the title given the Tuesday broadcasts. These are presenting historic American compositions, played by orchestral, chamber, and vocal groups from the Eastman School of Music in Rochester, New York. Many of these programs, heard to date, have been featuring the Eastman-Rochester Symphony Orchestra, under the direction of Dr. Howard Hanson. Hanson's work in behalf of the American composer is legendary and has been most valuable. What he is now doing for our native composers through the medium of radio is only in line with what he has done in concert for many years, and more recently by way of re-

RADIO

TUNING THE PIANO

A new way of teaching the Art of Piano Tuning by the use of Musical Notation is found in the recently issued "Scientific Piano Tuning and Servicing" by Alfred H. Howe. While most tuners know little about musical notation, intelligent and experienced tuners are realizing that many modern devices and methods are coming into use and that with the huge increase in the output of pianos the need for expert tuners is sure to increase. Mr. Howe's book is valuable in that, while it describes all the most recent advances in methods of tuning and devices (including the chromatic stroboscope), at the same time it is very comprehensive and practical as it includes chapters upon "The Moth," "How to Clean an Instrument," "The Piano Accordion," and "What to do if a String Should Break." It is the best recent book of its type your reviewer has seen. "Scientific Piano Tuning and Servicing"

By: Alfred H. Howe

Pages: 150

Price: \$3.00

Publisher: Alfred H. Howe

THE VICTOR BOOK OF THE SYMPHONY

Ten printings of the previous edition of this notable book of analyses indicate the high regard in which it was held by the public. The new edition is far more comprehensive than the former work and includes comments upon a large number of composers, who were just knocking at the door of fame five years ago. The mere fact that there are descriptions of over two hundred and fifty masterly recordings of great symphonic works, which are permanent assets for the home musical library, indicates the possibilities of the book.



CHARLES O'CONNELL

The notable increase in interest in symphonic music, which has come through the growth of the orchestras and the greater development of the desire for more serious music heard through the talking machine and the radio, makes this well written and authoritative book a present day household necessity.

"The Victor Book of the Symphony"

Author: Charles O'Connell

Pages: 645

Price: \$3.50

Publisher: Simon and Schuster

Music in the Home

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

By B. Meredith Cadman

AMERICA'S MAJOR MUSICAL ACHIEVEMENT

We have done much in music in our country of which we may be immensely proud, not because our achievements do not simulate the momentous accomplishments in musical art in Europe, but because they are distinctive and definitely American. These things are so different and so representative of our democracy that, like the military marches of John Philip Sousa, they could not have originated in any other country. They represent the dynamic realization of all that America means.

Your reviewer takes off his journalistic cap to the authors and publishers of "The Teaching and Administration of High School Music," which is the most comprehensive and practical hand book upon a phase of the original far-reaching work in School Music in America we have yet seen.

In the thirty-two chapters of this valuable book, the development of secondary music is traced to High School music to-day. The chorus, the glee club, the voice class, unaccompanied singing, the instrumental program, the high school band, the high school orchestra, the ensemble, chamber music, the dance orchestra, all are considered and suggestions given for their practical management.

Other chapters are Rehearsing for the Concert, Individual Lessons Under Outside Teachers; Piano Study in the High School; Courses in Music History and Appreciation; Radio as a Potential Force in Music Education; Concerts, Contests, and Festivals; The Operetta—Pro's and Con's; High School Music in Relation to the Community; Tests and Measurements in Music Education; The Psychological Planning of Instruction; Correlation and Integration; Practical Hints on Conducting; Housing and Equipment; Administration and Supervision; The High School Pupil; The Teacher of High School Music.

Your reviewer has given this catalog of the chapters of this voluminous book because in no other way could its scope be indicated. All in all, the work is a thrilling presentation of a major attainment in American musical education. The

book is generously illustrated with one hundred and fifty illustrations which are beautifully reproduced, as the work is printed in rotogravure. "The Teaching and Administration of High School Music"

By: Peter W. Dykema and Karl W. Gehrkens

Pages: 614

Price: \$4.00

Publisher: C. C. Birchard and Company

TERESA CARREÑO

Greatness never dies. "At seven o'clock in the evening on June 12, 1917, the Walküre entered Walhalla" are the words with which Marta Milinowski ends her remarkably fine life of the Venezuelan pianistic meteor which swept across the world from 1853 to 1917. Yet the writer of this review, who knew Carreño well, could not possibly think of her as a German Goddess. Despite the fact that she lived for a time in Germany and that one of her four husbands was the Scotch-born pianist of Belgian stock, Eugen d'Albert, who was more German in spirit than "Du Lieber Augustin," Carreño was intensely American, first a Latin American, and then a North American. It took a long German sentence to put forth this thought. Brought up partly in New York City, she spoke American English and was American in her aspect.

We have rarely read a more sympathetic and understanding biography. Marta Milinowski is Professor of Music in Vassar College. She was a pupil and friend of Carreño. She has done an unusually fine and authoritative word portrait of the great pianist. There are many who contend that the four outstanding pianists of the last century were Liszt, Rubinstein, Paderewski and Carreño. Certain it is that she stands as among the most eminent keyboard masters of all times.

The new biography is most readable. The author takes the reader through the exciting episodes, the struggles, the triumphs of Carreño with all the lure of the cinema. Your reviewer read this volume with great pleasure and profit. "Teresa Carreño"

Author: Marta Milinowski

Pages: 410

Price: \$3.50

Publisher: Yale University Press

BOOKS

The Teacher's Round Table

How Would Your Record Sound?

I often think it would be illuminating—and, I am sure, terribly disillusioning—to have a recorded version of the lesson period; to tap the wire, so to speak, and find out how teacher uses the time! What, for instance, goes on in the lesson time of the well-known artist who teaches only two or three pieces a year? What happens at those lessons at which pupil plays pieces through and teacher, after one or two desultory comments, says, "All right, and now bring me So and So by So and So for your next lesson"? Or when teacher talks for most of the lesson period, usually about himself? Or plays for, or with, his student most of the time? Or fails to give concise, practical help in the solution of technical problems—beats around the keys, as it were? Or becomes colorless, dull, deadly didactic, speaks in vague generalities, doesn't concentrate, or lets his criticism degenerate to the sarcastic, destructive side?

All these would show up shockingly. A pity we cannot have such records! How would you stand up in such a test?

A Check-Up On Artist Teachers—And Others, Too

What kind of music teacher are you? One who teaches sound, authoritative, intelligent technic—who puts concentrated thinking above senseless, endless repetition? And do you teach *Music*, rather than a few isolated pieces? Do you try to give your students a good general survey of the field of piano literature, as well as a searching analysis of individual numbers? I have been shocked to see the pitiable results of the teaching of one so-called "artist" who makes it a practice to give students, capable of studying a dozen great masterpieces, only two or three compositions during the whole year, and these often short or trivial. On the other hand, I am angered by the spectacle of another "artist" teacher giving a girl, fourteen years old, technically and musically in the elementary grade—what do you suppose?—The *Jeux d'Eaux* of Ravel! Here is a youngster, an amateur with no thought of making music a career, a girl who desperately needs to learn *Music*, kept for six months digging at the *Jeux d'Eaux* to the exclusion of all else, balanced technic, sight-reading, other styles of music, everything necessary for healthy music growth! Oh, yes—during the entire season, this pupil was given only one other piece, the Ravel *Pavane*. Draw your own conclusions!

With advanced students who have acquired a good, serviceable technic, and who have been given a comprehensive survey of the pianistic field, the problem is how to turn the budding virtuoso into the artist. That is, of course, the most difficult and sacred task of all; and that is just where many of our teachers have been falling down. Given the astonishing amount of natural talent that has flooded the studios in the last generation, it is sad to contemplate the result. No more evidence is needed than to make out a list of the young pianists and violinists equipped to take the place of the present day vintage of fine artists, the overwhelming majority of whom are over



Correspondents with this Department are requested to limit Letters to One Hundred and Fifty Words.

sixty years of age. Where are these outstanding youngsters? Whose fault is it that there are so pitifully few? Certainly not lack of talent, for all of us know that the streets are teeming with excellent material. Whose fault is it?

The important step toward making an artist out of the young virtuoso is to help him find himself; to lead him, through the utmost sincerity, integrity and travail, to command all possible authority in proclaiming the composer through his own voice; to grasp the truths of the styles of the past, and to shape them up into contemporary utterance. He must learn to select from his own equipment the qualities which will best serve him in the projection of the composer he is playing.

What sort of a teacher does this demand? A teacher who does not consider his own career the most important thing in the world, a teacher whose burning zeal for *Music* enkindles everything and everybody he touches, who lovingly and intelligently shows his student how to bring the music to life, whose passion it is to teach, who is not interested in exploiting his pupil, doesn't care a hoot whether or not he is "grateful" to him, is not "miffed" if he studies with someone else.

He cares only that the serious, aspiring student of music shall develop into the serious, aspiring artist. He must constantly jab the hard work-spurs into the student's side; he must give him endless musical and spiritual blood-transfusions; he must excite him, exasperate him and thrill him. The apprentice may lose pounds, sometimes be driven to despair, yet nothing must be permitted to interfere with his steady progress through the regular, driving routine of work.

Yet how few teachers there are willing to apply such drastic treatment! They, like their students, are congenitally lazy, and cannot or will not force growth. Everybody needs to feel the screws put on him, or (to mix metaphors) requires the steady stimulation of the hot-house, so that his growth may be commensurate with his latent potentialities.

If the young artist is to love and live

Conducted Monthly

By
Guy Maier
Noted Pianist
and Music Educator

music, one hour every week with his artist teacher is pitifully inadequate. There must be whole evenings or all nights of music, at which teacher and students play to each other in closest musical intimacy; there must be musico-social Round Tables; there must be the closest artistic collaboration between them. In every possible way the teacher assists in securing engagements (with or without fees) or opportunities for the student to "try out" the compositions he is studying, so as to acquire performance routine before as many different groups of auditors as possible. In the four years of my own Conservatory study, I can remember only an isolated instance here or there when students and teacher played to each other. There were no repertoire or playing classes, no stimulating give and take, only rare performances at pupils' recitals. During four of the most important years—the formative period of a serious student's musical life—such a situation is calamitous.

The teacher must arrange to hear the student as often as possible in halls or auditoriums, so that he may help him acquire that most difficult of all technics—projection and proportion in large spaces. (Often a teacher finds it necessary to re-vamp a composition entirely after hearing the student play in a hall.)

How exacting, time and energy-consuming are the duties of a true artist-teacher! It gives him little time to isolate himself in the ivory tower of his ego, or to play the rôle of the gently warming fire to his students. To do the job well requires limitless vitality. Fortunately, every artist possesses such vitality, for he could never have become an artist in the first place without it. Now, if only the artist-teachers will turn this energizing faucet full blast on their students and not count the cost, we shall have more than enough first-rate youngsters worthy to fill the shoes of those older artists who are, alas, rapidly leaving us forever.

Artist teachers must discard the notion that they have done their duty by serious young students—those who have not had long years of playing experience—by merely "coaching" them in their repertoire. By this I mean hearing their pieces once or twice, giving general or specific criticism at the time. This is inadequate. Any gifted young student (who is not a genius) needs help over a long period of time in the studying and maturing of a great work. If the artist teacher is bored listening many times to the same composition, he is, first, not a fine artist, second, not a good teacher.

To the teacher who says, "If I listen to a student play the same piece at different times, I am apt to confuse him by telling him to phrase, pedal or interpret in different or contradictory ways," I answer, "So much the better for the student, who will quickly learn that the processes of art are not hard, rigid, arbitrary, but living, flexible, growing. Also, that the artist himself grows from day to day; that what is gospel truth for him today may be discarded tomorrow. The student will learn in the best possible way that a work of art is susceptible of a hundred so-called "interpretations," nuances, subtle differences of proportion and balance, without in the least diminishing its beauty or weakening its projection."

In the end, all of us get what we expect. If students are the blind, dumb, hero-worshipping kind, they will go on eternally asking for bread and getting hard rocks; and being completely satisfied if only the teacher has a great name or a "big" reputation. So, I'm sure there is nothing to do but to develop a large body of forceful, inspiring, exacting elementary teachers who in turn will train up a young army of critically intelligent students in the true ways of our noble art.—"And when they are old they will not depart from it."

Brilliant Pieces

Can you suggest teaching material by modern composers suitable for high school students in the moderately difficult grade? I should like to get some new things that would make as big a hit with a student as the *Lecuna Malaguena*.—J. D., Illinois.

There just isn't another piece as effective as that old stand-by, *Malaguena*, but here are a few suggestions: MacDowell, *Joy of Autumn*; MacDowell, *Will-o'-the-Wisp*; Rachmaninoff, *Polichinelle*; MacFayden, *Etude Heroique*; Kreisler-Maier, *Caprice Viennois*; Tschaiakowsky, *Troika en Traineeur*; Lecuna, *La Comparsa*; Granados, *Rondalla Andaluza*; Cyril Scott, *Passacaglia*; and De Falla, *Ritual Fire Dance*.

Early Technic

Do you think children should be taught technic preparatory to "Czerny-Liebling Book I"? If so, should they be taught technic from a book? What books?—D. M., Michigan.

All the essential, basic technical principles must be taught from the very beginning. I do not consider that, as yet, there exists a book which presents these principles adequately, simply, or soundly enough for young children. Watch out for the appearance of "Technistories" by Priscilla Brown and yours truly. This highly imaginative, yet very practical book aims to fill the gap. It should be out soon.

For the earliest Grade I technic, I recommend Dorothy Gaynor Blake's "Keyboard Secrets." For Grades II and III you might look up: Thompson, "First Studies in Style"; Wagness, "Fourteen Sketches in Style"; and Goodrich, "Preludes." These can be followed by "Czerny-Liebling Vol. I" or "Czerny Op. 299."

Russian Nationalist Composers

By Edward Burlingame Hill

PART IV

STRAVINSKY



IGOR STRAVINSKY

TO INCLUDE A LIVING Russian composer among the older Nationalists may seem of doubtful critical propriety. But Stravinsky, a pupil of Rimsky-Korsakoff, was, until about 1920, an obvious Nationalist in his choice of subjects, his use of folk songs, and his interest in the use of Khorovods and characteristically Russian rites. For these reasons, his music during that period may be considered a sort of epilogue to the work of the older generation. An exile, living most of the time in Switzerland during the war of 1914-18, Stravinsky became affected by his cosmopolitan environment. His music often sprang from sources and styles that were non-Russian. From being a Russian Nationalist he became a Russian composer. Of late, even the Russian traits in his music have tended to disappear, and Stravinsky has become merely a composer, albeit a highly gifted artist. There is nothing reprehensible in these changes from an esthetic viewpoint; they are, however, contrary to the usual evolution of a composer's style.

Igor Stravinsky was born in Oranienbaum, a suburb of Leningrad, in 1882. His father was a famous baritone singer in The Imperial Opera, who had performed in "Russlan and Ludmilla," "Prince Igor," "Boris Godunov," and in other famous Nationalistic operas. He also possessed an excellent library, including many collections of folk tales and folk songs which later provided his son with material. With such musical antecedents, Stravinsky could scarcely escape the inevitable piano lessons. At school, he was a mediocre student, largely because of his growing enthusiasm for music. In deference to parental wishes, he studied law at the University of Leningrad, a mental discipline which he does not regret in later life. While at the University, he formed a friendship with a son of Rimsky-Korsakoff. A few years later, he played some of his music to the father, prefaced by a warning that an unfavorable opinion would not act as a deterrent from continuing composition. But Rimsky-Korsakoff approved of the young Stravinsky's music, and later gave him lessons in orchestration. One of Stravinsky's tasks was to orchestrate a portion of his teacher's opera, "Pan Vogevoda," and then to compare his score with the original.

Early Works

Save for an unpublished piano sonata, Stravinsky's first work of large dimensions was the "Symphony in E-flat, Op. I" (1905-07) which showed excellent workmanship but little individuality. Scarcely more can be said of the song cycle with orchestral accompaniment, "Fawn and Shepherdess," on texts by Pushkin. A definite advance is to be noted in the *Fantastic Scherzo* for orchestra, based upon Maeterlinck's "The Life of the Bees." Despite some superficial Wagnerian resemblances, this work discloses much more originality and finesse in musical texture, as well as an obvious capacity for handling the orchestra. However, Stravinsky's musical personality first asserted itself positively in a short orchestral piece, *Fireworks*, composed in honor of the marriage of Maximilian Steinberg and Nadezhda Rimsky-Korsakoff, the composer's daughter. Not only does this brief piece show marked invention and skill in thematic development, but its orchestral devices foreshadow the coloristic vividness of *The Bird of Fire*. Stravinsky's study of contemporary French composers bears a curious fruit in that an episode in *Fireworks* almost literally reproduces a passage in Dukas' *The Sorcerer's Apprentice*.

An important factor in Stravinsky's musical growth was his friendship with Diaghilev, the founder of the ballet which bore his name.

Diaghilev, highly cultivated if revolutionary in his tendencies, had been searching for a means of bringing progressive Russian art to public attention. Formerly an official in the Russian Imperial Theatre, he incurred dismissal for exceeding his orders. With several friends—Bakst and Benois among them—he formed a group, "The World of Art," which at first organized exhibitions of Russian painters, and then turned toward music. After successful concerts of Russian music in Paris, Diaghilev conceived the idea of a ballet which should depart from the conventional French technic then in vogue, to develop a more radical choreography in which interpretation of the drama should have a vital part. The first ballet to mark this revolutionary trend was "Armida's Summerhouse" with music by Nicholas Cherepnin. Diaghilev needed to create a new repertory for his company. Upon hearing Stravinsky's *Fireworks*, he recognized that here was a young composer who could be useful to him. Accordingly, he commissioned Stravinsky to compose his first ballet, "The Bird of Fire," on a national legend which had been used for an opera in 1815 by the Italian composer, Cavos, with a scenario by Michael Fokin. Stravinsky was already at work on an opera, "The Nightingale," with a text by Stepan Mitousov after the fairy tale by Hans Christian Andersen, but he gave it up temporarily to concentrate on the ballet. In 1910, "The Bird of Fire" was performed with great success during Diaghilev's season in Paris. In this work, Stravinsky appears as the disciple of Rimsky-Korsakoff, using national folk lore and its folk songs as musical themes, and continuing the vividly coloristic orchestral style of his master. But in fantastic musical invention and in novelty of orchestral effect, Stravinsky

reveals a distinctive personality which transcends all external influence.

Stravinsky now had a vague plan for a more primitive Russian ballet, "The Rite of Spring." When Diaghilev visited him in Switzerland, he was astonished to find Stravinsky working at a concert piece for piano and orchestra. He was so struck with the vitality of this music that he suggested its transformation into a ballet. With Alexander Benois, formerly an active member of "The World of Art," Stravinsky contrived a scenario dealing with the tragic fate of the Russian *Punch*; and the music for "Petrushka" was completed in the spring of 1911. Again Stravinsky achieved an

enormous success with the performance of "Petrushka" at the Russian ballet season of the same year, and received recognition from French composers and public alike. The combination of humor and pathos, the keen character drawing, the sheer originality of the music took everyone by storm. In "The Bird of Fire," Stravinsky had employed a chromatic style; in "Petrushka" he turned to a diatonic idiom, although using the new polytonality with marked effect. "Petrushka" continues the nationalistic tradition, in its subject and in the use of folk song. But even the supposedly sterile scholastic devices of diminution and augmentation are made to serve a dramatic end.

Stravinsky and Roerich Collaborate

Stravinsky now returned to his project for a primitive ballet based upon customs of prehistoric Russia. Here he needed an archeologist as collaborator, and found him in the person of Nicholas Roerich, who had achieved eminence in his field, and had even established a museum in New York. With (Continued on Page 854)

Christmas Music Through the Ages

CHRISTMAS CAROLS once again ring out across the midnight air, bringing some measure of comfort and hope and faith to a war-torn world! Lovers of Christmas music may like to follow its development from the earliest known form, on down the years, to our own musical expression of this sacred festival. Perhaps the earliest ritual was the Christmas *Wait*, which is now being revived in certain parts of the world, including New England. The name, *Wait*, is believed to have come from the ancient name of an instrument later known as the oboe, or *hautboy*. Some believe, however, that it is derived from the Town Watchman who ultimately became the town musician and, in the early nineteenth century, filled the position by popular appointment, with exclusive rights to solicit contributions from the parish. The word naturally suggests watching or waiting, hence the vigil which in olden times began on Christmas Eve and continued through the following day, recalling the Bible quotation: "The evening and the morning being the first day." This made of the night a *watchnight* for the morrow.

In the days of St. Ambrose, during the fourth century, Christmas was fully established as a Holy Day. Ambrose, Bishop of Milan, was known as one of the two great poets of his era. His humility, however, interfered with giving his work to the world until he was prevailed upon to do so. He wrote *Veni Redemptor Gentium* which later became famous. Better known, however, is the hymn, *Corde Natus Ex Parentis*, composed by his contemporary, Prudentius. Both of these works are recognized by many as the two earliest Christian hymns.

Carols and hymns, while similar in religious significance, actually fall into different classes. In looking through books of hymns and carols, one finds perhaps five or six carols in contrast to thirty hymns and religious songs. *Carol*, in the original, meant a sort of dance, or frolic, accompanied by song. The custom of dancing around the image of the Christ Child is still practiced in towns and hamlets of the Latin countries, and it was once the popular commemorative means of expression wherever Christmas was observed. Later the carol was known as a drinking-song, although often retaining the words of religious import. This was the type of Christmas music used over a period of eight hundred years, until St. Francis of Assisi introduced his hymns of love and praise to "The Little Brother of Mankind." St. Francis is credited with being the first to employ in church celebrations the crèche or the symbol of the natal crib. Some of the ancient cribs were fashioned in such a way that charming musical attachments played softly while the sexton lighted the candles. Beautiful specimens of these classic cribs may still be seen in Italian cities.

Looked upon by some as The King of Majesty,



DA CORREGGIO'S MADONNA AND CHILD
da Correggio's name was Antonio Allegri (1494-1534). Correggio was the name of his birthplace in Modena, Italy.

By

Hattie C. Fleck

the "awful" Judge, Christ is known also as The Saviour, The Good Shepherd, The Prince of Peace, through the sweet songs and hymns of St. Francis; and because of them, on down the centuries, Christmas has brought the message of eternal love to mankind. Italy, therefore, must be recognized as the cradle of the Christmas hymn; and, while St. Francis himself probably did not write all of the hymns, he nevertheless sponsored them; and, because of him, throughout the years, the world has seen Christmas in a far different light.

Many of the early Franciscan hymns are the work of the early poet, Jacopo da Todi, known as Jacopone, who lived during the latter part of the thirteenth century. He composed that most beautiful of all pathetic hymns, the *Stabat Mater Dolorosa*.

Handel used the carol of Italian origin in some of the passages of his "Pastoral Symphony." This gave credence to the idea that Italian hymns found their way across Spain and France into Germany, where they took substantial root. *Stille Nacht* or

Silent Night, Ihr Kinderlein Kommet or *Come All Ye Children*, and *Schoenstes Kindlein*, or *Most Beautiful Infant* represent the German Christmas of other days. Incidentally, the loveliest of all German Christmas hymns, *Silent Night*, was gravely in danger of having the lyrics rewritten a few years ago. But the people of music-loving Bavaria and of the Rhineland were adamant in their protest against the suggestion. As late as 1939 the hymn was still sung in the original throughout Germany, the land of its birth.

Bavaria's capital city, Munich, has or had a great museum devoted only to Cribs, and these for the most part were enhanced by musical effects which captivated the visitors. At certain intervals the loveliest song came from somewhere in the setting, representing birds and human voices and the little organ, without which nothing German would be complete.

Germany frequently uses the Christmas Ship, the reason for which one is told: "The Christmas Ship is of Greek origin; the Germans call it the Gift-Ship because on Christmas Eve, Greek sailors, who had their ship laden with presents, were stranded and threw their cargo overboard, while they sang a hymn and prayed." From this story the Bavarian makes the national setting in which he loads a ship with the family gifts, and they sing that loveliest of sacred songs, *Guide Us Over the Billows*. The "Ship" is seen in Bavaria on cards and in window displays.

In some parts of the world, the bell plays the major Christmas rôle. "Calling Out The Glory of God," they said in Bavaria; and, in Great Britain, chiefly in England, the frosted bell suggests the severity of Christmas weather in the North. In certain parts of England the bell makes real Christmas music, ringing for a

full hour before midnight, to usher in the Christ Child after His birth. During that time, there is singing, feasting and the exchange of gifts; all of which suddenly quiets down at the final ringing of many bells in unison. A criticism is sometimes heard that cards bearing a frost-covered bell are not Christmas emblems. Yet the frosted bell is actually one of the most sacred emblems in European countries.

Likewise, no English Christmas setting or celebration is complete without the Carol Singers. In 1823, Hone gave a list of eighty-five carols which he had carefully collected. Up to his time, the carol, like the *wait*, had fallen into disuse, but he revived them.

The Puritans were hostile to the celebration of Christmas. In some American communities this austerity still takes its toll, for the Christmas Day passes much as any other. At one time, children were not included in the Christmas jubileations. It was a German innovation to bring the child into the foreground, since it was the *Day Of a Child*, as the (Continued on Page 852)

Your Ears and Your Voice

By Crystal Waters

YOUR EARS ARE AS VITAL to your vocal expression as your larynx. Sound must go into the vocal instrument before it "goes 'round and 'round" and comes out of the throat. You cannot sing even *Yankee Doodle* without first recalling what your ears have heard. Although possessed with a normal vocal apparatus, one born deaf cannot sing; and one who has defective hearing cannot hope to become a singer.

If you hope to become a singer, your ears rather than your larynx have the full responsibility. They are your only guide to the effective expression of musical and poetic feeling; to the production of rich, vibrant, mellow tones; to accurate intonation; to clear, understandable pronunciation. They report not only changing tonal qualities, but the subtle muscular adjustments that produce them. Thus you imitate; and imitation is the life of the voice.

Perfect intonation has an electrifying effect upon listeners. Unfortunately, unless it is one hundred per cent perfect it is rated zero. Between these two extremes there are no grades, as on examination papers. If you are not right, you are wrong. Since there are practically no nerve endings in your vocal muscles, everything depends upon your ears. You must hear before you sing.

The Mechanism of the Ear

Let us consider how the ear receives and reports sound. The ear is the most intricate organ of the body. It is equipped to transfer material energy into musical tones. Before sound can reach the brain, it passes through three labyrinths: the outer, the middle, and the inner ear.

The visible outer ear is a trap to catch sound waves and to make them converge on the drum, a membrane stretched tightly across the entrance to the middle ear, which they set to vibrating. From the drum, vibrations are transmitted through three delicately linked ear bones or ossicles—the hammer, anvil, and stirrup. The drum vibrations set the hammer in motion. The hammer strikes the anvil. This impact impresses the stirrup-shaped bone against the "oval window" connecting the middle and the inner ears.

Back of the oval window is a wonderful instrument, the cochlea. This cochlea, so called because it resembles a snail shell, is about the size of a pea. It contains fluid. In the fluid the air vibrations from the outer world are changed into fluid vibrations. Into this fluid tip, twenty-four thousand feathery nerve ends are strung like the tiny wires of a microscopic piano. When they are stirred by the waves of fluid set into motion by the ear bones, they transform the fluid vibrations into *electrical* impulses which travel up the auditory nerve to the brain.

Thus you hear. But do you always listen? Can you name every familiar bird by its sound? Every musical instrument? Every melody? The distance from note to note in a melody? Can you anticipate and recall other musical facts?

Even if your ears are exceptionally keen, you should develop your auditory sensitivity to its highest capacity. Begin now to change unconscious hearing into conscious listening. This is very important, because your ears are so intimately connected with the voice that the two may be considered one complete organ. Only an ear that *knows* can guide the voice successfully.

Now let us consider the connection between the ears and the voice.

A neuro-muscular intelligence exists between the aural nerves and the vocal muscles. It operates automatically, yet it must be awakened by direct or voluntary effort. At first, the motor impulses within the vocal muscles falter in their

attempt to carry out exactly what the ears hear, like those of a baby's hand reaching for what the eyes see. Unless these motor impulses are carried out until they are firmly established, they tend to disappear. Neglected, they seem not to exist, which explains why some people with normal hearing cannot carry a tune, although later they may learn to do so.

The Necessity for Slow and Careful Study

Do you take for granted your sense of pitch? Then do not be discouraged if you sometimes sing off pitch. Do you expect yourself to be quick at learning songs? Then do not be surprised if careless notes sometimes creep in to throw you off the tune. And do not complain if you are not able to retain the songs you learn.

Study slowly, carefully, and aim for accuracy. Quick learning can be a handicap. It is superficial and tends to disappear.

To learn a song, play it over and over on the piano—until you can play the melody exactly as it is written, from memory. This will prove to your complete satisfaction that your ears have heard. Then, standing near enough to the keyboard to play the melody with your longest finger, prolong a whispered *a*, as in father, as you play one phrase in the octave below the one in which it is written. The ears hear lower vibrations more readily when you are actually singing. While you whisper, consciously listen to what you expect to sing. Then expand for a deep breath and sing it. Thus you will form the habit of *hearing before you sing*.

When you feel reasonably sure that you have trained the motor impulses to respond to the ears, sing without the piano. From time to time, touch the key of the pitch you are singing to test your accuracy. Then leave the piano and sing the song from the beginning to end. When you end in perfect pitch, still without the piano, you may know that your neuro-muscular intelligence operates automatically for that particular song.

As your auditory sensitivity increases and your neuro-muscular intelligence develops, your singing will become more musical, authoritative, spontaneous; your voice freer, fuller-toned, and more expressive. In two ways you can greatly assist this development. The first is to learn the names for what you have been singing by yourself. The second is to hear the sound of your own voice.

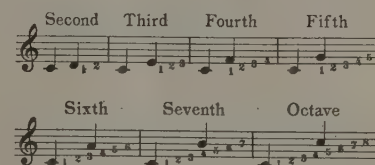
The surest and quickest way to learn musical facts is to take piano lessons. Also take courses in ear training, dictation, sight reading, harmony, theory, music appreciation. Remember that

if the ears do not *know*, the motor impulses within the vocal muscles will falter. They have no will, no intelligence of their own. They can only respond to the will and the intelligence of the ears.

For example, every singer should be able to sing the intervals of the diatonic scale: a second, third, fourth, fifth, sixth, seventh, and an octave.

An *interval* is not a pause, as the word may lead you to believe, but the distance from one pitch to another on the staff. Each interval has a number name, derived from counting the lines and spaces from one note to another, including those on which the notes appear.

The intervals of the diatonic major scale are:



Since your voice can slide up and down the scale like a siren, each pitch of a scale is like an island in a sea of sound. When you can name the intervals from note to note in the songs you sing, your voice will be able to soar like a bird from pitch-island to pitch-island with accurate intonation.

Listen to Your Own Voice

It is not difficult to hear the sound of your own voice. Obviously, when you are actually singing, or talking, you cannot hear your own tonal quality from the inside. The human ear is not constructed to hear sounds from the throat end. Even the most off-pitch, throaty, strident, or dull tones may sound just fine to you. Unfortunately, what your voice reveals, your concept of tone, pitch, pronunciation, musicianship, emotional expression, good taste, is a secret to no one but yourself. You must hear yourself as others hear you, to gauge the impression you are making. If you do this, your voice must come from the outside and be registered on your ear drum.

Sing before a "Soundmirror," and within a few seconds you will hear a sound-portrait of your performance lasting two full minutes. It can be repeated again and again while you listen critically. As soon as your ears are ready to guide your performance to higher purpose, let that impression fade out and make a new one. You are sure to hear an improvement.

Or have a record made of your voice. Use this past performance as a stepping stone to a higher aural concept, an improved performance. From time to time, have other records made, and note your progress.

During your practice (*Continued on Page 852*)

VOICE

What Is the Value of a New York Début?

The Democratic Way of Music Patronage

By Myles Fellowes

Since America has become the music center of the world, thousands of young artists—who only a few years ago dreamed of a début in Paris, London, or Berlin—now cast their thoughts toward New York. Miss Heylbut, who has discussed débuts with scores of great artists, tells how the problem of a début has been met by the altruistic management of Town Hall in New York City to enable young people to earn democratically what was once the patronizing gesture of aristocracy.—EDITOR'S NOTE.

SUPPOSE TWO RECITALS were to be announced in your community, for the same hour of the same day, one to be given by Lawrence Tibbett and the other by John Doe. Which one would you select for your expenditure of time and money? Unquestionably you would rush for an early place on the Tibbett box-office line, because you *know* that he is a great and satisfying artist. Even if you had never heard him before, his reputation would assure a minimum risk of your time and admission fees. It is not impossible to suppose that John Doe might be equally great and satisfying—perhaps even more so—but you do not *know* that. Mr. Doe, particularly if he is a beginner, has still to assert himself. Tibbett was a beginner, too, some years ago, and nobody knew about *him*; but, when you are planning to get the best value for your season's concert budget, you want more than abstract analogies. You want certainty. No matter how great the potentialities of the unknown names, you have no certainty about them therefore you wait and see, and, while you are waiting, you spend your money on the established names. Multiply this perfectly natural attitude by the millions of music lovers throughout the land, and you have the reason why a newcomer finds difficulty in becoming launched, regardless of his talents. Also, you see why a "new name" in music needs *something* to help it grow into an assured-value name.

Selling the Newcomer

Obviously, the first thing a newcomer needs is a bulwark of solid musical worth. But how is the general public to become aware of that worth? Newcomers, who are able to finance a début in one of the great cities, can rely upon the endorsement of the ranking music critics whose personal approval, fortified by the integrity of the journals they represent, carries weight elsewhere. Which immediately places a potential obstacle in the path of those who are unable to reach the ears of the major press. Some of these young artists cannot afford a metropolitan début at the time when it might be most useful to them; yet these very candidates are often the ones who most deserve a chance. Often it is the music patron who renders valuable service in the dual rôle of smoothing the road for newcomers and calling public attention to them. The business of patronage means a great deal more than selecting some lucky individual and filling his pockets with gold. It means also the public service of as-

suring music lovers that certain artists are well worth an investment.

A century ago, music patronage was a private matter, firmly lodged in the hands of the wealthy aristocrats. Schubert valued that brief interlude in the household of Count Esterhazy for the prestige of being associated with the Esterhazy name. If he was good enough for Esterhazy, he was good enough for others. Beethoven sought the favor of patrons like the Archduke Rudolf and Count Waldstein, not merely because they provided him with immediate funds for the continuance of life and work, but because the seal of their approval marked him as being worthy of further attention. But we have come a long distance from the private patronage of individual aristocrats. We believe that art lives in



TOWN HALL, NEW YORK

a healthier atmosphere when it is allowed to be long to the people whence it springs, discovered by them, maintained by them, encouraged by them. As is the case with all excellent things, however, the better way can be harder to achieve. If it is difficult for a newcomer to secure the good will of an individual patron, it is even more difficult for him to secure the good will of the people at large. Still, it can be done; in one instance, at least, it is being done.

Under the auspices of the Town Hall, Incorporated, in New York City, a plan has been established whereby interesting musical newcomers are granted the democratic patronage of an introduction to the people. You know the Town Hall. If you have visited New York you have probably (Continued on Page 860)



ROBERT GOLDSAND
Pianist (1941)



DOROTHY MAYNOR
Soprano (1940)



CARROLL GLENN
Violinist (1939)



THEODORE WARD CHANLER
Composer (1940)

HOW OFTEN ORGANISTS have been told about "drowning out the soloist," and that the organ must be kept quiet and unobtrusive. In fact, years of such brow-beating has made many organists unduly meek and retiring. The chief sin of organists, however, contrary to popular belief, is not playing too loudly for the voices but rather failing to adapt and to interpret accompaniments adequately.

The fact that most sacred solos have accompaniments which appear more suited to the piano than to the organ, though they are intended for church use with the organ, is a puzzle to young organists. But the necessity of adapting this music to the organ provides the opportunity to use imagination and musicianship in working out interpretive accompaniments that are far more colorful and dramatic than are possible on a piano.

The interpretation of an accompaniment may be suggested by the music itself, by the text, or by a combination of both.

In the first classification are many solos and anthems in which the introduction suggests a solo part on one manual and accompaniment on another. These solo parts are not always written on separate staves from the other parts so it is sometimes necessary to play some notes from both staves with the left hand in order to free the right hand for the melodic element. Often interludes and the concluding measures of these pieces are similarly written so the accompaniment can be consistently registered throughout with solo stops used where the voices are silent. In places where the instrumental interlude repeats or anticipates the vocal theme, care should be taken to phrase it in the same manner as does the voice.

Attractiveness of Counter-Melody

Counter-melody is another means of adding interest to the accompaniment. The places where a counter-melody may be used are not always obvious but will appear with a little study. If played on the piano, the tendency would be to accept certain melodic lines of inner voices. On the organ it is quite feasible to play these on a separate manual, keeping the registration strong enough to bring out the part above the rest of the accompaniment but not of such striking color (oboe, for instance) as to draw attention from the vocal part. Many such counter-melodies are not long or continuous but appear as short phrases here and there that can be emphasized because of the contrast in rhythm or melodic line to that of the solo part.

Another effect more obviously suggested by the music itself, is an echo. This seems most logical when played on a single registration first with the swell box opened, then with the box closed. Even as simple a treatment as this lifts an introduction above the mere duty of giving the pitch, to an interesting musical idea in itself that helps prepare the listeners' attention for the awaited vocal entry.

On introductions to songs, or new parts of songs, the accompaniment can anticipate the mood, change of mood, dynamics and tempo, thus helping the soloist feel the spirit of the music about to be sung. While some anthems open in very smooth *legato* style though with *fortissimo* chorus, it is quite unsuitable to use the same *legato* touch in introducing a bright animated chorus. A more detached touch with strong accents and unmistakable rhythm gets the singers off to a better start. A good clear-cut registration with strings, octaves and diapasons is appropriate, so long as the volume does not exceed that of the chorus entrance, thereby minimizing the

brilliance of the latter. At the end of a *fortissimo* chorus, however, the organ may effectively build up beyond the final volume of the voices to carry out the climax.

On the extremely simple recitative accompaniments one must look to the text for cues as to the required strength and tone color of the successive chords.

Importance of Registration

This brings us to the possibilities of reinforcing the meaning or mood of the words by appropriate or suggestive registrations. Since the best sacred music draws its texts from the Bible, and the Bible contains many highly dramatic ideas expressed in pictorial language, there are innumerable opportunities for dramatic interpretation musically of Bible texts, and the organist who uses his imagination and studies these texts, as would a composer preparing to orchestrate an oratorio, will find many splendid opportunities to enhance the meaning of the text by well-chosen registrations.

One of the most familiar examples of emotional support provided by strings, brass, or reeds is in

Wagner's opera where tragedy, peace, religious moods, and fire are so ingeniously indicated by orchestral treatment.

Symbolical representation in music of ideas from the text need not be considered too theatrical for church use. The greatest of classic composers, J. S. Bach, made excellent use of the *Leit-motif* long before Wagner adopted it and publicized it so widely. A thoughtful study of a few Bach chorale-preludes shows that he used particular musical *motifs* consistently to represent ideas brought out in the text of the hymn on which the prelude was based.

For example, a chorale-prelude on the hymn *Durch Adams Fall is ganz verderbt*, has a succession of long downward leaps in the pedal representing the fall. Rich chromatic passages in descending lines set the mournful mood of *The Old Year is Gone*. Another excellent illustration is a prelude on *Whither shall I flee*. Throughout this piece runs a rapid sixteenth-note movement plainly typifying the flight.

With this worthy precedent we should not hesitate to enrich the pictorial or emotional message of the text by an intelligent use of the instrument and within the limits of the written notes. When sin, death, evil, repentance are discussed in the text, a keen reed or gamba tone conveys a strong emotional suggestion. Sharp accents on suspensions and other dissonances can be effected by suddenly opening the swell box on a single note then closing it instantly. When peace, love, heaven, and similar words are mentioned in the text, soft mellow stops of string or flute tone, or the Voix Celeste are in order. Dignity, solemnity, the Word of God, and such like, call for open diapason tone in contrast to the reedy snarl of evil, or the peaceful hush of Celeste tone.

There need be no strict rule about the means, but any organist can work out a code of effects available on his own instrument and use them consistently to represent certain definite thoughts in contrast to mere foundation accompanying tone for routine passages of lyric, non-dramatic nature.

In these lyric sections of some solos where a single bass note appears on successive accents, distinction is produced by playing a near *staccato* pedal suggesting the string bass of an orchestra playing *pizzicato*. This also relieves the heavy 16 foot grumble which often over-balances a *pianissimo* voice part. There are many places where for several measures the pedal can be best omitted and refreshing variety offered in 8 foot tone.

Artistic interpretation of song or anthem accompaniment is a fascinating study and after a



FIVE HUNDRED AND FIFTY ELECTRIC ORGANS IN ARMY'S CHAPELS

The U. S. Government recognition of music as an essential in the promotion of morale at a time of crisis, is indicated by the installation of five hundred and fifty Hammond Electric organs in Army chapels. This is one of the largest single orders for musical instruments ever placed. The picture shows a group of soldiers at Ft. Meyer, Virginia, inspecting a new organ.

ORGAN

little stimulation such as listening to selections from a Handel or Mendelssohn oratorio or a little Wagner, you will find undreamt of possibilities for tasteful and effective support of the text in sacred music by means of colorful registration and a more flexible use of the organ.

Some Organ Stops That Are and Are Not

By Harry Patterson Hopkins

THERE IS A SIMILARITY among most organ stops as to color and tonal quality; and their fundamental timbres, as a general rule, are to be depended upon in expressing a composer's wishes of registration. But not in all cases do organs of different builders correspond with each other in nicety and exactness, for the reason that each manufacturer has his own expert who regulates and acquires the proper tones; and naturally each man is a law unto himself, and sets up a standard according to his own ideas. This work of regulating and adjusting the tone is called voicing.

It is important to know that most fundamental stops agree; that a diapason is a diapason; that a flute is a flute; and that a dulciana is about the same in all organs. These stops are known as fundamentals, and are pretty closely matched in instruments, the world over. But all the others cover a wide range of variance, and great differences exist in the voicing of their quality in nearly every organ that is made.

In printed organ music, some general registrations are placed at the left hand top corner. They embrace mostly the fundamental stops, and are a mere guide, or gesture, for the organist to follow. But these faint indications are mere hints. As a matter of fact, there should not be any registration except for the beginner, or the student; for an organist who has not enough imagination or taste to lay out his own scheme of tone color is badly off—too much so to be helped by printed suggestions.

The open diapasons are uniform in nearly all organs, and in general correspond with each other. They possess a strong basic organ quality, are splendid in body tone, and are about the most majestic and inspiring of all stops.

The flute is next to be eliminated—since we arrive at our point through process of elimination—and it, too, corresponds with others everywhere. It produces a beautiful, round, darklike timbre, and stands next to the diapason family in basic support, and it may be relied upon in every instance.

Dulciana may next be mentioned and dropped, as it measures up favorably in all organs, both here and abroad. Its soft, stringy sound blends well, whenever it is drawn, and it makes a mild background with almost any other stop. In fact, it is never used as a solo melody; it is always mixed with other chords, because of its softness, and is left on most of the time by nearly all organists.

These are all manual stops, of eight foot tone, and are included in every organ, no matter how small. But there are other stops, or tabs, which are also included in small instruments, and which merit a description. Some of these are discussed here.

The most common is the oboe. It has a hard climb to get into the classification of the well matched group. It differs so widely that hardly any two are alike. If your memory is good, you have only to recall some fine orchestral passage played by an oboe, and then to play a similar passage on the organ oboe, to realize what is meant. The orchestral instrument itself, from which organ makers get their name, is a faint, whining though beautiful tone, of pastorate quality. It has no power except through its delicate sweetness, and yet oboe stops on the organ do not measure up in any way to what they should. To this reed family belong the clarinet, bassoon, and cor inglese, about all of which the same may be said.

The violin, next in importance, does not measure up in construction; and some manufacturers, not being able fully to synchronize it, call it violin-diapason. The violin's own luscious string tone, singing with an appeal that is almost

human, cannot be successfully entered in the category of closely imitated orchestral instruments on an organ, and this likewise means such other members of the string family as violoncello, and contrabass.

Still another group represented on all organ both large and small, is the *voix celeste*. This stop, strange to say, holds its own, even though it differs also in many organs. This is probably due to its peculiar timbre, as it is tuned slightly differently; that is, two sets of reeds are used, one correct and one just a trifle sharp. The resultant tone is of great loveliness and of delicious wavy quality. It might be said to possess a celestial tone, something ethereal and spiritual; and in the sanctuary of a church, it promotes a religious atmosphere. In Westminster Abbey this stop has three ranks, one flat, one correct, and one sharp. When I heard it, during my student days, I thought it was music coming from Heaven.

Facing Your Audience

By Alfred Walther

TO THOSE persons who are obliged to present themselves before an audience, personal appearance is a matter of great importance. Success or failure may depend upon it. The sooner in life that we take pride in our appearance, the easier it will be to acquire the habit of being neat and attractive both in person and dress. Carelessness is simply laziness; and early environment in the home is usually responsible for future good or bad taste.

It is difficult for a teacher, particularly a music teacher, to criticize a student for carelessness in appearance. And, on the other hand, many a fastidious pupil has wished that the teacher would be more tidy in his or her dress or more careful about his or her general make-up. Both pupil and teacher should give this thought.

Teachers should set a good example for their pupils in dressing neatly and attractively and in being refreshingly clean and wholesome. These things are important. Also, a real musician, as an artist, should never grow old mentally, and through exercise and good living should maintain a youthful physique.

Unclean hands, in need of a manicure, are inexcusable. I have known young piano students to take a lesson with hands so soiled from candy or playing games that I had to wash the piano

keys after they had left. Two of these were boys and two were girls. The girls were from ten to twelve years old. Certainly, when a girl is on the threshold of womanhood, she should be interested, above almost everything else, in keeping herself neat and clean in appearance.

One successful way to handle such a situation was to watch for that particular girl to appear with clean hands. When this happened, I remarked admiringly, "Your hands look very nice to-day. I didn't know you had such lovely hands." A similar method cured the unhealthy habit of biting the finger nails. I have had numerous girl music pupils, who had this nervous habit. Long claw-like nails are likewise repulsive, and they make good piano playing an impossibility.

The rather too common faults of bad breath and the unpleasant odor of perspiration are reprehensible, to say the least. Almost everyone has had the annoying experience of being too close to a singer whose breath was offensive. The causes of these two conditions are well-known and their remedies are simple.

Good taste in appearance does not mean that expensive costuming, beauty parlor treatments and high-priced hair dressing are necessary. The requisites are common sense, attention to health, cleanliness, and immaculate clothing.

A Substitute for the Missed Lesson

By Gale Ingraham Smith

AS THE experienced teacher, in any department of music, is aware, the habitual missing of lessons is a blight to progress. The writer has found it most beneficial to establish a schedule for the student in the very beginning. The salient points are listed below.

1. A regular time for practice.
2. A decision as to length of time.
3. Practice to be done every working day and never postponed for a day or so after the lesson.
4. A practice schedule card may be procured from your publisher, which is helpful to both teacher and pupil.
5. The familiar excuse, "I can't take my lesson to-day, as I haven't practiced," will be accepted only in case of illness, causing absence of pupil from school.

Should the pupil have some very good excuse for not having practiced, it is usually acceptable

to pupil and parents to use the available time, which would otherwise be missed, to clear up some technical problem by working with the pupil during the lesson period. Again, the time may be spent in interpretation or sight reading, selecting material from "On Sale Music" which the teacher may have on hand. Piano duets or "Four Hand Pieces" are to be found in all grades. Teachers of other instruments may apply these suggestions to their respective problems. The "substitute" for the missed lesson may be explained to the parents at the beginning of instruction. One or both parents may be present when the substitute lesson is given, in order to judge the value of this lesson which affords opportunity for help from the teacher that otherwise could not be given.

WHAT IS THE FATE of the public school orchestras in America? There are some alarmists who point to the "declining" interest in orchestra, to a "lack" of student participation, to the apparent precedence of band, chorus, and music appreciation groups over stringed orchestral groups. In some cases, orchestra directors and string teachers have set up opposition to what they term the encroachment of these other music groups. In word, and often in deed, they have flung a challenge at the growing bands, choirs, or other ensembles which seem to be supplanting the orchestra.

But there are certain fallacies in their thinking which border on sophistry. We can approach this question from different directions, but first let us assume that there is a diminishing interest in the school orchestra among music students in our schools—a premise which we do not admit to be true. The best way to discover reasons for such lessening of interest would be thoroughly to investigate the orchestra program as it now stands. What are the weaknesses in this program which might cause smaller student participation in the study of string instruments? How can that program be improved to help build newer and greater interest?

It is not our intention to try to answer these questions about the orchestra program; they merit close investigation, experimentation, and lengthier discussion. The point which seems important is that anyone who is alarmed at what appears to be declining string interest, or decreased participation in orchestral activities, must not waste his time in bewailing the progress or growth of band, chorus, and other musical groups. He must turn to his own house, and set it in order. He must bend his efforts toward making the orchestra program finer than ever before, toward maintaining its importance in the musical life of young America.

A Tremendous Growth

For many years the Music Educators' National Conference has used as its motto: "Music for every child—Every child for Music!" If we are serious about this motto, if we believe what we preach, we will allow a place in our music education program for all types of music participation—for study and enjoyment of instrumental and vocal music, for music appreciation, music theory, musical history, and composition. It goes without saying that all children are not blessed with equal musical talent. Neither does every phase of music have similar appeal to all people, whether they be children or adults. The outstanding accomplishment of the last decade or two has been the tremendous widening of music education. Vast numbers of young people—and older ones, too—have been introduced to the world of music in a way that gives it real meaning. That is, former passive receptivity has been replaced by active participation. Musical knowledge, once the property of the initiated few, has been disseminated freely and liberally—which is as it should be.

The point to which I am leading is that, actually, school orchestras and performers on string instruments have grown in numbers both steadily and normally. The change in the music education picture has been one of proportions only. Bands and choruses and other types of music groups have mushroomed so rapidly and so widely that, in terms of total participation, the *percentage* of string and orchestral participants has dwindled. The situation is analogous to one familiar to economists. Certain writers have strongly bewailed the fact that our nation, once agricultural, has shifted to a manufacturing nation in the past

Band, Orchestra—or Music?

By William D. Revelli

half-century. They point to figures showing that fifty years ago agriculture provided 80% of our income, and to-day it contributes only 47%. "What is to become of us and of our self-sufficiency, if our agriculture is dying off in this way?" they cry. The fallacy in their reasoning lies in misinterpretation of figures. Actually, there are more people engaged in agriculture, and it is contributing more to our nation's economy than ever before. There simply has been such a tremendous growth of industry in that time that proportions of contribution to national income are completely different from those of many years ago. But who can say that the nation's standards have not been raised to unprecedented heights, and that we are not as a nation in a better world economically than ever before?

In the same way, the growth of band and choir in the musical world has been such as to change proportions only; in fact, I am certain that considerably *more* string players and orchestras are to be found in our schools than ever before. The picture has been misrepresented, because the normal healthy growth of this type of participation has been overshadowed by the faster growth of the band and choral program.

Let us examine briefly the history of our music education program. We find that the vocal program was the first of the units to be taught and to be scheduled as a part of the educational scheme. This was followed by the school orchestra, and, lastly, the school band. The number of choruses, orchestras, and bands in existence in those earlier days was very slight in comparison with the number of units now functioning in our school system. To-day visible proof of the growth of string instrument performance is the large number of Junior and Senior high school orchestras now functioning.

It is evident, however, that there are many more bands in our school system than orchestras. The reasons for this prevalence of bands are obvious. For one thing, the band by its very nature is more versatile from point of activity and service in school and community. There are a great many types of community and school functions to which the orchestra cannot at all be adapted. The band can successfully perform in outdoor concerts, football games, athletic engagements, and parades, where the orchestra is hardly suitable.

Secondly, the band appeals to young people who otherwise might not take an interest in music at all. Band popularity and growth hinges a great deal, I believe, on the fact that results are usually achieved with wind instruments in less time than with instruments of the string family. This does not mean that *mastery* of a

wind instrument is less difficult than mastery of a string instrument, but that usually beginners achieve satisfactory performance more quickly; results are tangibly evident after less application. Moreover, the uniforms and fanfare, the glamour of the band obviously attract students to that type of organization, but there are no bars preventing a young person with real talent and inclination from pursuing the study of orchestral instruments. There have been cases where prospective orchestral students have been lured into bands, but just as many where the reverse has been true.

Raising the Standing of the Band

It is also true that the majority of our small schools have organized bands, whereas the orchestra has as yet not found its way into the music program of those schools. The band, in these situations, has been given preference over the orchestra because it can in so many more ways serve its school, community and students. Since there is a very limited student enrollment, it is not deemed advisable to attempt to maintain both units. In most cases this philosophy is sensible from the standpoint of expense and of limited student enrollment, and also because there is a definite lack of sufficient talent in such small schools properly to maintain an orchestra. Requirements of instrumentation in an orchestra are in some ways more exacting. For example, how much of representative orchestral literature can be properly performed by an orchestra whose instrumentation follows the pattern herewith:

6 or 8 violins	No violas
1 or no violoncello	No or 1 string bass
4 or 6 trumpets	4 or 6 trombones
4 or 6 percussion	4 or more clarinets
4 saxophones	No oboes
No bassoons	No French horns
1 or 2 E-flat altos or mellophones	

With such an instrumental nucleus, a band might be built, but only with exceptional undeveloped talents in the small enrollment of the school could an orchestra be organized. Unfortunately, a great many of the small school orchestras are merely poorly instrumented bands augmented by a few strings. This is one of the problems that the orchestra educators can undertake to solve instead of railing against diminishing percentages. Perhaps the answer lies in sectional and intersectional orchestras. Or it may rest in the support of string ensembles in place of full orchestras, where full orchestras cannot subsist. Maintenance of complete symphony band and symphony orchestra entails vital factors of adequate teaching staffs, adequate funds and facilities, and, most important of all, musical talent for string instruments.

The phase of this discussion which stands out importantly, we believe, is the status of the band in the music education picture. The band

BAND and ORCHESTRA
Edited by William D. Revelli

The First American Christmas Carol

By John J. Birch

can receive the recognition which is its due, when it meets the standards of really worth while music education, when it sustains the objectives of the music program, and when it reaches the heights of musical workmanship usually ascribed alone to the orchestra.

Because of its unwieldy growth, because of the mass of not-too-flattering tradition which surrounds the band, there is still the sentiment that the band does not uphold the musical standards associated with orchestral accomplishment. There are still many people who think that a band is something one listens to while standing on the curbstone. The indefinite sort of instrumentation which has plagued the band from early days has been one of its enemies. Even to-day bands range from the five-piece "German Street Band" to the completely instrumented one hundred-piece "Symphonic Band."

The very nature of the varied engagements which require the presence of the band has gravitated against acceptance of the band as a prime contributor to the excellence of modern musical standards. In direct opposition to the person who thinks of the band simply as a group of "brass" instruments "blowing" loudly and out of tune, I feel that the modern band is approaching heights of tonal flexibility and variety hitherto not associated with it. The incubus of poor band literature is being removed with every passing day. There is an untold wealth of original compositions of first rank for orchestras, arising out of the wonderful past. The masters of a century ago wrote for orchestra, since many of the instruments which form the modern band had not been perfected at the time, nor did they know the symphonic band as we know it.

Prominent modern composers, however, have not felt it beneath their dignity to write original works for band, and there is abundant evidence that many outstanding musicians seriously regard the band as a self-justified medium of musical expression.

Henry Hadley, Morton Gould, Percy Grainger, Gustav Holst, Ottorino Respighi, Howard Hanson, Roy Harris, and Aaron Copland are a few of the distinguished composers who have made recent contributions to the band repertoire. John Redfield, former lecturer on the Physics of Music, Columbia University, says in his book, "Music, A Science and an Art":

"But the possibilities for further development inherent in the wind band, the great popularity it has attained in less than a hundred years, and the tremendous interest in the cultivation of bands and band music, all point unmistakably to the conclusion that the wind band in the near future will reach a position at least equal to the symphony orchestra, and perhaps superior to it."

Some criticism of the band has come through its repertoire, as it has been pointed out repeatedly that band literature is almost "mongrel," having been transcribed from organ, piano, and orchestral literature. The critic often does not realize that our best symphony orchestras constantly perform transcriptions of works not originally intended for orchestra. Many of the Bach preludes and fugues, for organ and piano, have been transcribed for orchestra and are among the most effective works in orchestral repertoire.

Lucien Cailliet, the same able musician who has for years made some of these glorious transcriptions for the (Continued on Page 855)

CHRISTMAS CAROLS are usually thought of as quaint words set to delightful melodies which have been handed down through the centuries. Associated with them is the mental vision of soft music, falling snow, flickering candles and dimly lighted cathedrals.

There is scarcely a church anywhere, irrespective of its denomination, which does not incorporate special music, generally carols, into its Christmas services. It is an old custom which has become traditional since the first dramatization of the birth of Christ by St. Francis of Assisi.

When the early French missionaries came to Canada, which was called New France during the seventeenth century, their first task was to erect a simple church building of whatever material was most available: logs, bark, or animal skins. An equally crude altar was constructed, and the church service or mass was then inaugurated.

On special feast days of the Church and seasonal celebrations, the priests naturally desired to embellish their simple services in some way which would have a special meaning and attraction for their Indian neophytes. But to do so was very difficult, primarily because of the Indians' ignorance of the Bible and the barrier of language. It was, therefore, necessary to make adaptations from the Indians' mode of living.

Father Brebeuf will forever be remembered as one of the most successful Jesuit missionaries ever to enter into the wilds of south-eastern Canada and labor among the Huron Indians. He had a particularly keen insight into the pictorial mind of the Indians, an outstanding example of which is a carol which he wrote for them to depict the story of the birth of Christ. He built his theme very skillfully upon their naïve conception of a "spirit," which was a sort of nature dread. They believed that everything material had life and intelligence, and that rocks and trees and animals possessed particular spirits which were to be worshiped and placated. The spirit was called an "Oki" or "Manitou."

The carol was sung by the Hurons in their crude chapel as a penance, so that they might better prepare themselves for the celebration of Christmas. Without doubt, it is the first Christmas carol ever written in America. While no exact date or place can be ascribed to its writing, it was probably written about 1640 at St. Mary's, on the Wye River, which was the central mission station of the Hurons.

The musical instruments which the Indians possessed were as crude as their chapels. They were entirely ignorant of the sounds produced by vibrating strings or the movement of air through orifices, as in reed instruments. Their favorite instrument was the tom-tom, a sort of drum made by stretching a skin taught in a wooden hoop and rhythmically pounding upon it with slender sticks. A modification of this was made by stretching a skin over two hoops, an inch or so apart, and placing small pebbles between the skins. These skin boxes, or *Chickigouannes*, were then shaken in a manner similar to our tambourines.

Naturally, only very simple tunes could be played on such crude instruments, so that Father Brebeuf adapted his words to a popular sixteenth century folk song, *Une Jeune Pucelle*, with which he undoubtedly was familiar.

The entire carol is made up of six stanzas. Only

three of them, together with a part of the Huron are herewith given:

'Twas in the moon of winter time,
When all the birds had fled,
That mighty Gitchi manitou
Sent angel choirs instead.
Before their light the stars grew dim,
And wandering hunters heard the hymn:
Jesus your king is born;
Jesus is born,
In Excelsis gloria.

In the lodge of broken bark
The tender babe was found.
A ragged robe of rabbit skin
Enwrapped his beauty round.
And as the hunter brave drew nigh,
The angel song rang loud and high:
Jesus your king is born;
Jesus is born;
Gloria in excelsis.

Earliest moon of winter time
Is not so round and fair
As the ring of glory on
The Helpless Infant there,
While chiefs from far before him knelt
With gifts of fox and beaver pelt.
Jesus your king is born;
Jesus is born;
Gloria in excelsis.

The Hurons had no letter symbols, for their language was a spoken and not a written one. Neither did they have a sound for M, but rather sounded the French "ou."

One verse is herewith given in the Huron sound language; the figure 8 is used to represent the sound "ou":

IES8S AHATONNIA
Estennialon de tson8e Ies8s ahatonnia
Onna8ate8a d'oki n'on8andask8aentak
Ennonchien sk8atrihotat n'on8andilonra-
chatha Ies8s ahatonnia.

Bach and Separate Hand Practice

By Alice M. Steede

MOST OF US ARE NOW well aware that just as the first indispensable condition of musical progress for the serious student is to practice slowly, so the second is to practice with each hand separately.

Sometimes, in practicing at home, the parent or guardian is at fault, as in the case of a well-meaning grandmother who told me, "There was Ella practicing away and, believe me, she was that lazy she was only using one hand. But I soon finished that. She can't fool her old Granny!"

If, however, during the lesson period the teacher plays the right hand while the pupil plays the left, and vice versa, the whole musical effect will be achieved, a proper tempo will be maintained and, unconsciously, the pupil will imitate the playing of the teacher.

Of all composers of pianoforte music, Johann Sebastian Bach is the master whose works most require separate hand practice, for the bass and inner voices must sing equally with the soprano. But the pupil will soon find that the same time-saving method also applies to other music.

Moreover, playing with the pupil in this way prevents undue haste, which inevitably leads to stumbling and inexpressive playing. And many pupils, who are too impatient or careless, or both, to practice properly at home, will enjoy conquering difficult passages with the teacher.

The Advantages of the Even Positions

By Abram Moses

SOLO VIOLINISTS OF THE FIRST RANK and members of the string sections of symphony orchestras have long since known of the virtues of the even positions: that is, the second, fourth, and sixth. For it is a fact that difficult passages may be greatly facilitated by the judicious use of these positions.

Take, for example, the passages in the *Second Etude* of Kreutzer's famous "Forty-two Studies." Beginning with Measure 9, were an experienced player to encounter it, he would employ the fingering as designated below:

Ex. 1

The shifting to third position in Measure 9 would obviate crossing from the E to the D string, which is not only difficult in quick passages but breaks the continuity of the phrase. Shifting to the second position in Measure 10 changes what is practically an impossibility in *legato* playing to a passage that is easily playable. The use of the second position in Measures 15, 16, 17, and 18 needs no comment; its use in the Measure 25 insures good intonation.

This passage is often encountered, but the use of the second position greatly simplifies it:

Ex. 2

This rather common orchestral phrase can be played smoothly only in the second position:

Ex. 3
Presto

The same is true of this measure taken from "Concerto No. 28" by Viotti:

Ex. 4

Acquaintance with the second, fourth, and sixth positions is necessary for the clear manipulation of this measure from the same opus:

Ex. 5

The very first measure for the solo violin in Mozart's "Concerto in E-flat major" is most easily played in the fourth position:

Ex. 6

And, later in the same movement, the following is safe when taken in the even positions:

Ex. 7

And throughout the entire concerto the even positions may be employed to splendid advantage. (Mozart's father wrote a very important method for the violin, which was widely used. We know that Mozart himself knew the difficulties of violin playing.)

Measure 16 of the solo part of Rode's "Opus 9 Concerto in A-minor" (one of the most widely used by instructors) is a fine example of a passage that can be played with ease and facility only in the second position:

Ex. 8

This is followed by a similar figure in the third, fourth and fifth positions.

Sequential progressions can often be technically simplified by interspersing the odd and even positions. In Kreutzer's "Concerto No. 13, in D-major" the following progressions serve as illustrations:

Ex. 9

In these phrases taken from Kreutzer's "Concerto No. 19, in D-Minor," purer intonation with less shifting is assured with this fingering.

Ex. 10

And now let us cite a few examples in a concerto with which most pupils are acquainted, J. B. Accolay's "Concerto No. 1, in A-minor." The phrase:

Ex. 11

could hardly be played otherwise as satisfactorily. The student has been in the third position immediately before a *tempo*, and *rit. dim.* are indicated. An open E, which may be out of tune, held for one and one half beats is surely not what the composer wanted. Besides, it is inanimate.

In the sequential phrase that follows, the advantage of utilizing the same fingering in first, second and third positions is self-evident.

Ex. 12

Also, beginning with the Measure 8 of the second solo part, this is true. (Continued on Page 852)

VIOLIN

Edited by Robert Braine

How to Play a Trill

Q. 1. Please tell me the proper way to play the trill in the third measure of Haydn's *Minuetto, Giocoso*.
2. Can you tell me the nationality of Frederic Groton?—Miss A. G. A.

A. 1. The tempos of minuets as played by different pianists vary considerably; for that reason I am giving you two trills—one in sixteenth-notes and one in thirty-second notes. Use the one that seems to fit your tempo.



2. Frederic Groton is an American, born in Virginia.

Breathing Exercises for Singers

Q. I am a piano teacher. I have sung all my life, have helped various members of choirs to learn their parts, no matter what the voice. I have never studied singing. We have no voice teacher in our high school, and I have been urged to organize a glee club. Can you give me some simple instructions about breathing? I do not wish to steer them in a wrong direction, and I have been wondering if it would not be better to let them sing naturally, and teach them to pay more attention to note learning, enunciation, and tone? Is there any book or article on glee club training that I might obtain to help me?—MRS. R. M. R.

A. The first thing that occurs to me is, of course, that you ought yourself to go to a fine teacher of singing and begin to study voice. But since this may not be immediately possible I will, in the first place, refer you to my book, "Music in the Junior High School" (this may be procured through the publishers of THE ETUDE) in which you will find quite a bit of material, and, in the second place, I advise you not to do much about breathing exercises; merely tell your singers to sit or stand "easily erect." This means that the chest is held high but that the entire upper trunk is kept relaxed and free from strain. To get the idea, I suggest that you sit on the edge of a chair, hold your chest high and raise your hands to about the level of your shoulder, waving them horizontally back and forth and breathing easily and regularly. Now put your hands to your sides, with the thumb toward the back and your fingers over the abdomen. Continue breathing regularly and see whether, as you take your breath, the abdomen expands, pushing your hands out. If you can't get this in a sitting position, try standing up—and be sure that all your clothes are loose before you begin. I am not suggesting that you have the children go through this exercise but merely that you do it yourself in order that you may know what it feels like and may then judge whether the children's posture is correct. This is as much as I can give in a brief paragraph, and I hope it may be of some service to you. The most important thing in singing is to get the singer to listen objectively to his own voice, trying always to make it clear and beautiful and in tune.

Questions and Answers

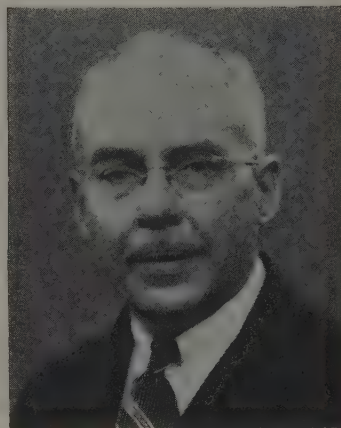
A Music Information Service

Conducted By

Karl W. Gehrkens

Professor of School Music,
Oberlin College

Musical Editor, Webster's New
International Dictionary



Which Beat Does the Bass Drum Play?

Q. I would like to ask two questions of you:

1. Is it proper for the bass drummer to beat on every fourth count of the measure for a marching band when the band is not playing a musical selection? I have heard this done occasionally.
2. Could you recommend one of two books on the psychology of piano teaching which might be beneficial to the college music teacher?—I. D. B.

A. 1. The purpose of the bass drum beat is to make it possible for the members of the band to keep in uniform step both when playing or when silent on the march. For this reason the strong pulses are used for the bass drum part. The normal beat is on 1, 3, 1, 2, 3. Any deviation from this is possible and still good if the strong pulse on 1 of each measure is not lost.

Groups which are well trained in marching may be able to keep perfect step even when the bass drum plays only on the fourth beat as you say you have heard. However, this is an individual matter, and most elementary marching groups would find it a handicap to have only the fourth beat played. With a very strong snare drum section giving the pulse on beat 1 and 3 of each measure, the bass drum may be allowed more freedom, but this is seldom advisable.

2. "Psychology Applied to Music Teaching," Mrs. J. Spencer Curwen, "Principles of Musical Education," Mursell.

These books may be secured through the publishers of THE ETUDE.

Why the Half-Step Below in Embellishments?

Q. In a turn we expect the scale-tone above and the half-step below as auxiliary notes. Is there any reason for this other than that it is conventional?—M. H. K.

A. The principal reason is that the half-step below seems to sound better.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given will be published.

The "March Szabadie" of Massenet

In the March issue of THE ETUDE, I noticed a query by someone asking why Massenet wrote the *March Szabadie*. When I was conducting the band in Golden Park [probably meaning Golden Gate Park], I ordered the above composition, which is published in England by Chappell, and played it many times. The annotation on the conductor's copy was: "Massenet, while traveling in Hungary, happened to visit a beer garden where he heard a gipsy band playing a striking composition which to him was very original (as it was played with dash and fire). He approached the leader of the orchestra, who informed Massenet that he had himself composed the piece, which the musicians now played from memory, with no parts used."

Massenet was so enthused with the original melody that he asked the leader if he would kindly repeat the number so that he might transcribe it as it was being played; to which the leader acquiesced. Massenet later developed this into a very fine orchestral composition, which was performed on a program which he led in Paris as a benefit for the sufferers of Szegedin, Hungary.—C. H. C.

Tests for Music Teachers in the Schools

Q. 1. Please tell me what tests are available for determining the probable success of a candidate for a music teaching position in the public schools.

2. What, in your opinion, is the best all-round book that describes the nature, scope, and function of public school music?—R. P. G.

A. 1. In reply to your first question concerning tests, I will tell you frankly that I know of no such tests. Furthermore, I have very little faith in the development of any test by means of which one can find out specifically whether a school music teacher is of really high quality or not. So many things go into the making of a fine teacher and such a large number of these things are so intangible that I don't believe there will ever be any way of ascertaining music teaching ability except by having the teacher work under a fine critic teacher who will guide and direct him and at the same time discover his strengths and weaknesses. I am referring here to student teachers, of course, and more or less the same thing takes place in the case of a teacher who has secured a position and is observed and guided by superintendent or supervisor of music.

2. As to the best all-round book about music teaching in the public schools, I think I should select, as one of the best, "The Psychology of School Music Teaching," by Mursell and Glenn.

How to Play Embellishments

Q. 1. How do you play Measures 63, 64, and 71 of Bendel's *Thornrose*?

2. In Chopin's *Waltz, Op. 64, No. 1*, Measures 85, 86, 87 and 88, is the trill a straight chain trill or does the final measure end in a turn?

3. How is the embellishment in Chopin's *Mazurka, Op. 68, No. 2*, played?—Miss A. L.

A. 1. A continuous trill in Measure 63 can be played, but it is very difficult. Such trills are usually done in this way:

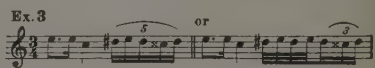


In Measure 64, trill four sixteenth-notes to the first and second quarter notes and five for the third. Measure 71 may be played thus:



2. This is a straight trill with no turn at the end; however, there must be a triplet in order to get to G-natural.

3. Use either 5 or 7 notes for the trill according to tempo.



How to Improve the Left Hand

Q. 1. I have been studying piano for four years, though I have not had a lesson in nearly two years. I would like to improve my bass as my left hand will not move fast enough on the keyboard. I will appreciate any suggestions you can give.—Miss L. G.

A. 1. For this trouble you can do nothing better than to practice scales and arpeggios with the left hand. I also recommend the Hanon Studies. These are played in unison and, because they are so played, the right hand acts as a helper to the left.

A Memorizing Plan That Works

By
Grace Rubin-Rabson



GRACE RUBIN-RABSON

This is a "tell how" article giving the reader a practical technical routine which should make memorizing amazingly simpler for many. It follows the widely accepted tenets upon the subject of memorizing as approved by representative psychologists.—EDITOR'S NOTE.

PIANISTS! CAN YOU MEMORIZE your music easily? Have you a system, and does it work? Is it dependable in public performance? Could you describe your system, step by step, so that someone else could use it?

For every pianist who answers "yes" to these questions, at least one hundred must answer "no." Memorizing is usually a hit-or-miss affair, and unfortunately the results are also hit-or-miss. But there is a dependable system for memorizing music, which has been built up by trying out and comparing various methods under carefully controlled laboratory conditions.

Many people are under the impression that ability to memorize music is a special gift from heaven, or the result of great musical talent, or an exceptional "ear." Not a bit of it! Anyone who can read or hear music can memorize it, just as he can memorize poetry or anything else—if he understands it.

Have you ever tried to memorize several lines of poetry in a foreign language, not one syllable of which you understood? Of course it can be done. But how? Through the operation of intelligence? No, by the rote method—by repeating the lines so many times that the syllables tripped along by themselves. And how many pianists use just this procedure? And how unhappy they are, when public performance proves that all their work has given them no feeling of security. And no one can play beautifully without this feeling. Instead of dull and unprofitable drudgery, here is an interesting system which brings quick results and guarantees success in performance.

If you will follow the directions carefully and really learn and memorize the little piece given here, you will not only see how logical and simple the procedure is, but also have a model to follow in learning other music.

Decide first, on receiving a new piece of music, whether it is to be memorized or simply played from the notes. This decision affects the vividness of those first impressions so important in laying the foundation for quick memorization.

The little piece given here is to be memorized immediately. And it would be wise to notice the exact time when you begin, so that you may see how long it takes you to complete it.

Seat yourself in a comfortable chair, away from the piano but with music in hand; then relax and prepare to enjoy a new experience.

You will notice that two little rhythmic figures are used throughout: a cluster of four sixteenths, contrasted with an eighth-note figure. Notice the rhythm and the key. As you read, try to imagine how it will sound.

Hum the scale of C up and down. It does not need to be the same pitch as the scale of C on the piano, since we are interested only in the *relationship* of the tones. Humming the scale in which the piece is written is the best way to begin, when you are trying to secure the tonal effect without using the piano. The ability to do this is easily cultivated with a little perseverance. Observe the Figures 1 and 2 look very much alike, and that Figures 3 and 4 are very similar, that Figure 5 is the closing figure.

Step 2. Intensive study of the separate figures.

Figure 1. Right Hand. Hum the scale of C again and find the 4th step, the first note in the right hand. What is it made of? Of the two rhythmic figures, descending step-wise. Hum this figure. Now close your eyes, hum the figure, and concentrate on the mental image of the printed notes.

Figure 1. Left Hand. Find the 3rd tone of your scale and try to hum the figure, which is again made up of the two little rhythmic figures.

Notice that, with the exception of the B, measure I comprises the D-F-A chord. (The right hand F is part of this chord.) Much of the left hand figure centers around the note F.

Close your eyes, hum the left hand, keeping the mental image of the printed notes.

Now concentrate on the mental image of both hands together in Figure 1.

Figure 2, right hand, is the same structure exactly as Figure 1, but starts one note higher. Hum and concentrate with eyes closed.

Left hand begins four notes higher than Figure 1, but is almost the same. Note that the interval G-D of Figure 2 is larger than the corresponding interval D-B of Figure 1.

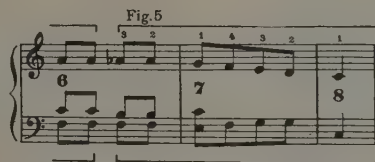
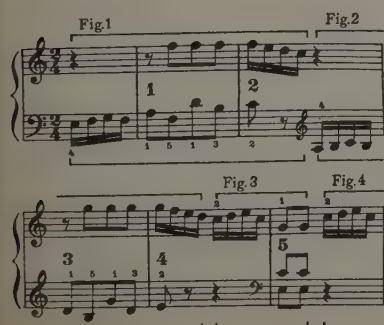
Measure 3 comprises the G-B-D chord. (The right hand G is part of this chord.) Hum the left hand figure with closed eyes, again concentrating on the mental image of the printed notes.

Concentrate on the image of both hands together.

Figures 3 and 4. (May be done either separately or together.) The right hand of both is the same, except the last note. Compare them, hum, close your eyes and concentrate on the image.

The left hand of Figure 3 makes the C-E-G chord with the right hand. The left hand of Figure 4 makes the F-A-C chord with the right hand. Another point of view is that the tenor voice (upper note in the left hand) stays through both figures, while the bass voice (lower note in the left hand) moves up step-wise.

Figure 5. The right hand moves step-wise down to the home tone C, beginning with the A-flat which is the only accidental in the composition. The A-flat forms the B-D-F-A-flat chord (the D is omitted) while the next G forms the C-E-G chord with the left hand. (Continued on Page 866)



Step 1. Read the composition straight through, silently.

The measures have been numbered from 1 through 8. And the little musical figures are indicated by brackets. The musical thinking is done, not in measures, but in figures. There are five figures.

Unifying Piano Study

A Conference with

Ernest Hutcheson

Distinguished Australian Pianist
Director of The Juilliard Graduate School of Music

Secured Expressly for THE ETUDE by ROSE HEYLBUT

PIANO STUDY is a complex matter involving the technical development of arms, hands, and fingers (which do the actual playing); the musical development of thought, imagination, and taste (which determine the pattern to be released by the playing); and the coordination of hands, eyes, ears, and brain (the work of which unites the other processes into a well-balanced whole). The coordinating process, actually, includes the entire person, since body posture and foot work (in pedaling) must be included among the elements of good playing.

The question arises, therefore, as to how these processes are to be mastered. In what order should they be approached? Should fingers be made flexible before "music" is attempted? In my opinion, the most satisfactory progress results when all three are approached simultaneously, and kept at an even pace of advancement throughout the pupil's study years. That is to say, the teacher should see that the pupil's technical equipment does not outdistance his musical perceptions; that his musical grasp does not outdistance the technical effects he is able to produce cleanly and honestly; and that his ability to hear, judge, think, and work keeps pace with both.

A certain lack of interest results when the pupil—especially the young pupil—is kept too long at purely technical work, without the opportunity of putting his technical equipment (no matter how elementary) to musical use. Cer-

tainly, the untrained hand must be developed, and some purely technical work is the only means of securing this development. Still, it should not be overdone. To spend the first two or three years of piano study on technical work exclusively has two unhappy results: first, it puts a great strain on the pupil's interest in his music study, and, secondly, it brings him to the unfortunate point of having a certain facility without any grasp of the musical forms to which he can apply it. He must begin all over again, acquiring enough musical thought to allow him to use his scales and exercises

Pedagogical Extremes

Years ago, in learning to read, children were made to concentrate on their letters and letter-combinations before they were allowed to recognize usable words, with the result that it took them months to realize that C-A-T meant *cat*. Then the swing of the pendulum of progress changed this into the "ultra-modern" system of teaching them words as words, without any notion of their component letters. The result of this has been that, through lack of familiarity with the alphabet, young people reached high school age unable to use a dictionary! In both cases, a preoccupation with part of the problem of reading put obstacles in the way of mastering the problem as a whole. Obviously, the best plan is to teach a child to recognize his letters and to apply them immediately to use in words. The same holds true in piano study. No one problem should be emphasized to the exclusion of the others. Technic and music should be combined, in judicious amounts, from the very start. According to his development, the student should at all times have enough musical material to apply his technic, and enough technical equipment to express his

musical thought. One should balance the other.

Since technic alone is uninteresting—unless it is correctly understood to serve solely as a means toward the end of musical expression—it is important that children be given the minimum of technical drill. It is quite possible to put a child into possession of good habits and a good basic action (of the fingers, hands, and arms), without undue insistence upon technic as such. Upon this foundation, then, any amount of technic can be built later on, according to when and how it is needed. By action I mean the natural use of the arm, without any stiffness at the elbow; the natural position of the hand and the use of the hand in this position; and enough finger training to correct any natural weaknesses and to enable the child to put the keys down and release them with precision. Children's hands usually acquire good wrist action naturally enough, once these other elements are in sound order. After the first weeks of study have been devoted to acquiring this basic action—demonstrated by explanations, the placing of positions, and some elementary work in scales and exercises—the child should be allowed to play music. (It goes without saying that the music selected should not be too difficult for this equipment, but good, easy pieces can readily be found, and they should be used as soon as possible.) At any time in the student's progress, he should "divide to conquer," in the sense of working at those individual phrases and problems that cause him difficulty. But once the troublesome passage has been mastered (whether its core lie in phrasing, technic, memorizing, anything at all), he should return to the goal of unified music study, envisaging his work as a whole. In this way, he will actually think and speak music, just as the language student ventures to express himself in the new tongue long before he has acquired an absolute mastery over its grammar.

The Correct Approach

Let us examine the best way of approaching a new piece. In the student's early stages of progress, where a good model is desirable, it is helpful for the teacher to play the new piece for him once, encouraging him to grasp the "feeling" of it as a whole. It is on this principle that young art students are sent into the galleries to copy masterpieces before they venture upon individual expression of their own. In the case of advanced students, however, the opposite is true; they should be encouraged to evolve interpretations of their own with as little prejudicial bias as possible.

The first step in learning the new work is to scan it, away from the piano, in order to become familiar with its mood, (Continued on Page 855)



ERNEST HUTCHESON

CLASSIC AND CONTEMPORARY SELECTIONS

FROM SONATA IN A \flat

While there is a distinct difference between the music of Haydn and Mozart, unquestionably in this spirited extract from Haydn's *Sonata, No. 16*, there is a definite manifestation of the influence that Mozart had upon the later works of his teacher. Although Haydn was twenty-four years older than Mozart, he outlived him by eighteen years, and Haydn was in everlasting admiration of the genius of Mozart. Grade 7.

Allegro moderato M.M. $\text{♩} = 80$

FRANZ J. HAYDN, No. 16

The musical score is presented in five systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The tempo and meter are indicated as Allegro moderato M.M. 80. The score includes various musical notations such as dynamics (f, mf, p, cresc., dim.), articulation (accents, slurs), and fingerings (numbers 1-5). The first system starts with a forte (f) dynamic and features a series of eighth-note patterns in the right hand and a bass line in the left. The second system includes a crescendo (cresc.) and a mezzo-forte (mf) dynamic. The third system features a forte (f) dynamic and a decrescendo (dim.) dynamic. The fourth system includes a piano (p) dynamic and a crescendo (cresc.) dynamic. The fifth system includes a mezzo-forte (mf) dynamic and a piano (p) dynamic, followed by a crescendo (cresc.) dynamic.

CHRISTMAS

(WEIHNACHT)

PETER ILYITCH TSCHAIKOWSKY
Op. 37, No. 12

Revised and Edited by William M. Felton

In 1875 Tschaikowsky wrote twelve characteristic pieces, one for each month, known as "The Months" or "The Seasons." The waltz presented here- with was originally entitled *December or Christmas*. *June* in this set has long been popular, but the following work represents the pervasive fluidity of Tschaikowsky's harmony, which in the thirty-fifth year of the composer's life, when he was engaged upon such momentous work as the tone poem, *Francesca da Rimini* and the *Piano Concerto No. 1 in B Flat Minor*, was revealing the master's remarkable genius.

Grade 4. Tempo di Valse M. M. ♩ = 168

p *poco cresc.* *molto rit.* *a tempo* *f* *p*

cresc. *dim. e poco rit.* *To Coda*

p *poco rit.* *a tempo*

p *mf* *Ped. simile*

p *mf*

poco rit. *a tempo* *D.C.*

♩ CODA

mf *poco rit.* *p* *poco a poco cresc.*

mf *f* *pp poco rit.*

Grade 4.

PIERRETTE DANCES

WILLIAM BAINES

Allegro M. M. ♩ = 116

mf dolce *rit. edim.* *accel.* *mf a tempo*

ROMANCE IN VIENNA

That the American public makes a violent distinction between Naziism and its whilom victim, Austria, is indicated by the great popularity of Viennese music in America at this time. Here is a theme and a development which might have been born in the *Prater*, that historically romantic park which has long given such color to Viennese life. It is well marked *valse rubato*, which means that it lends itself to liberties of tempo in every phrase. Grade 4.

FELIX DE COLA

Based on a theme by John Reinhardt

Valse rubato M.M. $\text{♩} = 116$

The musical score is written for piano in 3/4 time. It begins with a tempo marking of *Valse rubato* and a metronome indication of $\text{♩} = 116$. The key signature has one sharp (F#). The score is divided into several systems, each with a treble and bass staff. Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). Tempo markings include *rit.* (ritardando), *a tempo*, and *rit.* (ritardando). The score concludes with a *Fine* marking. The piece is characterized by its waltz-like feel and the use of rubato, allowing for expressive tempo changes.

FAITH

Play this simple little hymn-like piece as though you were playing on the organ—that is, follow the fingering so closely that a legato is preserved in every voice or part. This is a splendid daily exercise for the average pianist who carelessly employs the damper pedal to insure legato, instead of depending upon his fingers. When the average indifferently trained pianist tries to play a hymn upon a pipe organ, the result is often ludicrous. This piano voluntary, for which there is a manifest demand, also makes an excellent legato study. Grade 4.

Andante religioso M.M. ♩ = 80

G. O. HORNBERGER, Op. 167

The musical score for "FAITH" is written for piano and organ. It begins with the tempo marking "Andante religioso M.M. ♩ = 80". The first system is marked *mp* and includes the instruction "Ped. simile". The second system is marked *f*. The third system is marked *mf* and includes the tempo change "Più mosso". The fourth system is marked *mf* and includes the instruction "cresc.". The fifth system is marked *mf* and includes the tempo change "Tempo I". The sixth system is marked *mf* and includes the tempo change "Lento". The piece concludes with a final chord marked "cresc.".

DANSE HONGROISE

There is a Romany touch in this effective little Hungarian dance which suggests at times the dash of the *Gypsy Rondo* of Hadyn. Watch the accents in the left hand very carefully. Gypsy themes—be they Russian, Hungarian, or Spanish— all seem to be blood brothers, whether they are written in major or minor. Grade 3.

Allegretto M.M. ♩ = 104

WILLIAM SCHER

The musical score is written for piano and consists of 32 measures. It begins with a piano introduction in 2/4 time, key of D major. The tempo is marked 'Allegretto M.M. ♩ = 104'. The score is divided into several sections:

- Measures 1-8:** The piano introduction. The right hand plays a melody with triplets and accents, while the left hand provides a harmonic accompaniment. Dynamics include *f* and *mf*.
- Measures 9-16:** The first section of the dance. The right hand continues the melodic line, and the left hand features a bass line with triplets. Dynamics include *mf* and *f*. The instruction *Ped. simile* is present.
- Measures 17-24:** The second section of the dance. The right hand plays a more complex melodic line, and the left hand continues the bass line. Dynamics include *mf* and *f*. The instruction *Fine* is present.
- Measures 25-32:** The concluding section, marked 'Poco meno mosso'. The right hand plays a melodic line, and the left hand provides a harmonic accompaniment. Dynamics include *f*, *sf*, and *p*. The instruction *D. S.* (Da Capo) is present.

The score includes various musical notations such as triplets, accents, and dynamic markings. The left hand is particularly important, with many notes marked with accents.

IN A TOY SHOP

LUCILE SNOW LIND

Side 3.

Allegro M. M. $\text{♩} = 120$

The musical score is written for piano and consists of 32 measures. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Allegro M. M.' with a quarter note equal to 120 beats per minute. The score is divided into several systems, each with a treble and bass staff. The dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and fingerings. The final section is labeled 'CODA' and ends with a double bar line. The page number '835' is visible in the bottom right corner.

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835

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DECEMBER 1941

VOCAL AND INSTRUMENTAL COMPOSITIONS

THE INFANT LIGHT

CHRISTMAS DUET FOR SOPRANO AND TENOR

GEORGE B. NEVIN

James Montgomery
(1771-1854)

Moderato

SOPRANO

TENOR

PIANO
or
ORGAN

p con grazia

An-gels, from the realms of

sostenuto

Sw.

p con grazia

An-gels, from the realms of glo - ry, Wing your flight o'er all the earth, _____

glo - ry, Wing your flight o'er all the earth, _____ Ye, who sang cre-a-tion's

sto - ry, Now pro-claim Mes-si-ah's birth: _____ Come and wor-ship, come and

mf

f

Come and wor-ship, come and

This duet is within the range of Two Sopranos or Two Tenors.

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rit.
wor-ship Christ the King, Christ the King! *a tempo*
rit.
wor - ship, wor-ship Christ the new - born King! *a tempo*
Come and wor-ship, come and
rit.
wor - ship Christ the new - born King. *a tempo*
f
wor - ship, Wor-ship Christ the new-born King.
f
rit. *a tempo*
più mosso
Shep-herds in the fields a - bid - ing, Watch - ing o'er your flocks by night;
più mosso
Shep-herds in the fields a - bid - ing, Watch - ing o'er your flocks by
con molto espress. *mf*
God with man is now re - sid - ing, Yon - der shines the In-fant Light
night;
cresc. *mf*

f a tempo *rit.*

Come and wor-ship, come and wor-ship Christ the King, Christ the King,

f a tempo *rit.*

Come and wor-ship, come and wor-ship, wor-ship Christ, the new-born King,

f a tempo *rit.*

f a tempo *mf ritard.*

Come and wor-ship, come and wor-ship Christ the new-born King.

f a tempo *mf ritard.*

Come and wor-ship, come and wor-ship, wor-ship Christ the new-born King.

f a tempo *mf ritard.* *rit.*

SNOW FAIRIES

Words and Music by
CECIL FORSYTH

Moderato con moto (about $\text{♩} = 76$)

Snow-flakes fall-ing. Film-y earth and sky.

pp una corda

*led. * led. * led. * led. * led. * led. * simile*

Elf-winds call-ing. Dim the moon on high. Star-light, flame-white.

*) Play the right hand chords with a smooth stroking touch.

mp *p* *pp* *lightly*

Si - lence. Dreams. Down the moon-beams' sil-ver stair

dim. *poco rit.* *pp a tempo*

*Red. * Red. * Red. * Red. * simile*

The fair-ies trip and throng; Faint-ly on the frost-y air There floats a fair-y song.

Snow-flakes fall - ing. Film-y earth and sky. Elf-winds call - ing. Dim the moon on high.

p *p poco* *p* *pp*

Star - light, flame - white. Si lence. Dreams.

p subito *mp* *pp* *mp a tempo*

una corda
Red.

(niente)

pp *ppp*

** Red. * Red.*

A FESTAL PROCESSION

CYRUS S. MALLAT

(A) (10) 00 6542 310 (A) (10) 00 5732 321

(B) (11) 00 7654 321 (B) (11) 62 8876 765

Allegro maestoso

MANUALS

PEDAL

Full Gt.

Ped. 6-4

poco allargando

cresc.

Fine

Sw. Soft Strings

(A2) (10)

mf

Gt. dulciana

(A2) (10)

reduce ped.

Ped. 4-1

increase Sw.

(B) (11)

a tempo

Gt. add melodia

cresc.

dim.

D.C.

SILENT NIGHT

Arranged by Carl Webber

Instruments) Trumpet, Clarinet, Soprano or Tenor Saxophone, B♭ Trombone or Baritone ♫ Bass Clarinet

Andante (slowly)

FRANZ GRUBER

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The musical score for "Silent Night" is arranged for a large ensemble. It features a melody in the upper staves and a harmonic accompaniment in the lower staves. The tempo is marked "Andante (slowly)". The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte), and a *rit.* (ritardando) section towards the end. The key signature has one flat (B♭), and the time signature is 6/8.

POLLY WOLLY DOODLE

Instruments

College Song

Lively

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The musical score for "Polly Wolly Doodle" is arranged for a large ensemble. It features a lively melody in the upper staves and a rhythmic accompaniment in the lower staves. The tempo is marked "Lively". The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The key signature has one flat (B♭), and the time signature is 4/4.

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DECEMBER 1941

WALTZ OF THE FLOWERS

SECONDO

P. I. TSCHAIKOWSKY

Arranged by William M. Fe

Tempo di Valse M.M. ♩ = 168

mp *p cresc.*

p

cresc. *f*

f *sf*

sfz

⊕ CODA

acc. *e* *cresc.* *fff* *rit.* *sfz*

8va

WALTZ OF THE FLOWERS

P. I. TSCHAIKOWSKY

Arranged by William M. Felton

Tempo di Valse M.M. ♩ = 168

PRIMO

The musical score is written for piano and is divided into several systems. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Tempo di Valse' with a metronome marking of 168 M.M. The score begins with a piano introduction marked *mp*. The first system includes a piano part with a *p* dynamic and a *cresc.* marking. The second system features a *mf* dynamic and a *p* dynamic. The third system includes a *cresc.* marking and a *mf* dynamic. The fourth system is marked *f dolce*. The fifth system includes a *f* dynamic and a *sf* dynamic. The sixth system is marked *sf* and includes a *rit.* marking. The seventh system is marked *sf* and includes a *rit.* marking. The eighth system is marked *sf* and includes a *rit.* marking. The ninth system is marked *sf* and includes a *rit.* marking. The tenth system is marked *sf* and includes a *rit.* marking. The score concludes with a *sf* dynamic and a *rit.* marking.

8 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

DELIGHTFUL PIECES FOR YOUNG PLAYERS

ON CHRISTMAS MORN

Grade 1.

Slowly and sustained M. M. $\text{♩} = 84$

BERNIECE ROSE COPELAN

Musical score for 'ON CHRISTMAS MORN' in 2/4 time. The score is for piano and voice. The piano part features a simple melody with fingerings (1, 2, 3, 4, 5) and dynamics (f, mf, mp). The lyrics are: 'Ding Dong! Ding Dong! Hear the church bells ring-ing! Ding Dong! Ding Dong! On a Christ-mas morn. Chil-dren's voic-es sweet and clear, Sing-ing car-ols of the Christ Child dear.' The score includes a copyright notice for Theodore Presser Co. and a British Copyright secured notice.

ON A WINTER DAY

Grade 1½.

Moderately M. M. $\text{♩} = 60$

LOUISE E. STAIRS

Musical score for 'ON A WINTER DAY' in 6/8 time. The score is for piano and voice. The piano part features a simple melody with fingerings (1, 2, 3, 4, 5) and dynamics (mf). The lyrics are: 'Rid-ing on a brand-new sled, Watch us go, O'er the snow; Nev-er mind the win-ter chill, Let the north wind blow.— Clear the track, we'll soon be back, That's the way we play,— Up the hill and down a-gain, On a win-ter day.—' The score includes a copyright notice for Theodore Presser Co. and a British Copyright secured notice.

AWAY IN A MANGER

Martin Luther

Grade 1½.

Moderately M. M. $\text{♩} = 50$

Arr. by ADA RICHTER

Musical score for 'AWAY IN A MANGER' in 3/4 time. The score is for piano and voice. The piano part features a simple melody with fingerings (1, 2, 3, 4, 5) and dynamics (mf). The lyrics are: 'A-way in a man-ger, No crib for a bed, The lit-tle Lord Je-sus laid down His sweet head. The stars in the sky—looked down where He lay, The lit-tle Lord Je-sus, a-sleep on the hay.' The score includes a copyright notice for Theodore Presser Co. and a British Copyright secured notice.

A LITTLE COURT DANCE

ade 2.

Tempo di Minuetto M.M. ♩ = 132

RUSSELL SNIVELY GILBERT

Musical score for 'A Little Court Dance' in 3/4 time, 2 staves. The score includes dynamic markings (mf, p, f, pp) and fingering numbers (1-5). The melody is in the right hand, and the bass line is in the left hand. The piece is in G major and 3/4 time.

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WOODEN SOLDIERS IN THE HAUNTED FOREST

ade 1½.

Moderato M.M. ♩ = 120

DAVID NASON

Musical score for 'Wooden Soldiers in the Haunted Forest' in 4/4 time, 2 staves. The score includes dynamic markings (mf, p, mp, f, pp) and fingering numbers (1-5). The melody is in the right hand, and the bass line is in the left hand. The piece is in G major and 4/4 time. The score includes a section for 'Drums' and a final section where the drums gradually fade away.

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ECEMBER 1941

845

TECHNIC OF THE MONTH

ETUDE

LEGATO CHORDS

With lesson by Dr. Guy Maier on opposite page.

Cantabile in chords, to be played as *legato* as possible.

Grade 4. Allegro moderato M.M. ♩ = 92-100.

CARL CZERNY, Op. 335, No.

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The key signature is G major (one sharp). The time signature is 2/4. The tempo is marked 'Allegro moderato' with a metronome marking of ♩ = 92-100. The piece is in Grade 4. The notation includes various dynamic markings: *p* (piano), *dim.* (diminuendo), *pp* (pianissimo), *sf* (sforzando), *cresc.* (crescendo), *rall.* (rallentando), and *calando* (calando). The score also includes articulation marks such as slurs and accents, and fingering numbers (1-5) are provided for many of the notes. The piece is characterized by its focus on legato chords and smooth transitions between them.

The Technic of the Month

Conducted by *Guy Maier*

Legato Chords

(to be used with Czerny, Opus 335, No. 28)

IF YOU DID NOT KNOW who wrote this month's study, could you have guessed the composer? Without the slightest hesitation, I would have said "Mendelssohn." Melodically, harmonically—even the B major key—it could pass for an unfamiliar "Song Without Words" . . . which increases one's respect for Czerny, doesn't it? What a versatile man he was! His music is not especially original, yet examples like this of lovely, enduring music, frequently come to light. Have you ever contemplated the thousands of good, solid, workmanlike studies Czerny turned out—the endless books of exercises, the voluminous amount of editing and miscellaneous compositions—the exacting grind of years of teaching, not to mention his own practice, playing and social life? How did he do it all in a single lifetime? Perhaps because his technic of living was methodically worked out along the same exacting lines as his marvelous piano technic!

It is surprising how much anyone can accomplish if time consumption is carefully budgeted. Efficiency experts claim that intelligent planning will step up production by as much as forty to fifty percent. The musician's one drawback is that he is not under the relentless thumb of such an expert. He must be his own efficiency detective. If he is persistent and strong-minded enough to enforce a strict, regular routine, there is no reason why he cannot turn out infinitely more work daily, or have plenty of time for other activities.

Why not begin the New Year with a strict "time budget"—and stick to it? For instance, a half hour's technical practice at the same time each day (Sundays included!) will work wonders for your facility and control. You can easily insert this into your schedule. Better make it your *one* New Year's resolution for 1942!

Even if this month's study is marked *allegro*, it should be felt in slow two-two measure swings, and it must leave an impression of tranquillity. Take plenty of breath at the third beat of Measure 2, second beats

of Measures 4 and 5, and so on. The chords at such breathing places are played with gentle down touch; most others are up, often in arm circle groups, two or three chords to a circle. Don't forget that up touch means activity, propulsion, vitality, while down touch usually connotes quiet, rest, finish. Give all sixteenth notes more than their due in tone and time; otherwise the melodic line will jerk. Don't worry about those fourth fingers on black keys—the fifth will do just as well; but you'll often find it necessary to change fingers on chords in order to hold the *legato*. Some lovely, dynamic effects will result if Czerny's markings—especially the pianissimos—are strictly respected.

This is a good etude for "syncopated" damper pedal. I find it necessary even with advanced students occasionally to return to a simple pedal study to reestablish the habit of precise damper pedal release. Carelessness of the foot in permitting the pedal to come back to the top, completely shutting off all vibrations with a split second's pause before again depressing it, is the cause of much bad pedaling. If exaggeratedly exact release habits are not made automatic in daily practice, how can you expect nervous students with jittery legs and feet to pedal cleanly in performance? No, they just sit on the damper pedal and slide around helplessly in the harmonic morass. They do it every time—as we all know only too well! For syncopated pedal simply count very slowly by "one, and"; the pedal is released at numerals and is depressed at "and." I often recommend that the *entire foot* be removed from the pedal at "one," "two," and so on, to insure the feeling of complete release.

Another good pedal study is Chopin's *Prelude in C minor No. 20*.

This month's etude is also excellent for practice in bringing out top (melodic) tones of chords. Play all tones, right and left hand, *pianissimo* and *staccato*, except top voices which are played *forte*, *legato*, and with exaggerated "up" richness.

* * * * *

"I could make popular music if I wanted to. . . I may be a cerebralist, a synthetist, an intimista, as I have been called, but I obey an inner force which I can neither abolish nor modify."—Ildebrando Pizzetti.

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Music Should Speak from the Heart

(Continued from Page 804)

In my own compositions, no conscious effort has been made to be original, or Romantic, or Nationalistic, or anything else. I write down on paper the music I hear within me, as naturally as possible. I am a Russian composer, and the land of my birth has influenced my temperament and outlook. My music is the product of my temperament, and so it is Russian music; I never consciously attempted to write Russian music, or any other kind of music. I have been strongly influenced by Tchaikowsky and Rimsky-Korsakoff; but I have never, to the best of my knowledge, imitated anyone. What I try to do, when writing down my music, is to make it say simply and directly that which is in my heart when I am composing. If there is love there, or bitterness, or sadness, or religion, these moods become a part of my music, and it becomes either beautiful or bitter or sad or religious.

When composing, I find it of great help to have in mind a book just recently read, or a beautiful picture, or a poem. Sometimes a definite story is kept in mind, which I try to convert into tones without disclosing the source of my inspiration. By that I do not mean that I write program music. Since the sources of my inspiration are never revealed, the public must listen to the music absolutely. But I find that musical ideas come to me more easily when

I have a definite non-musical subject to describe. This is particularly true in writing a shorter piece for the piano.

Young composers are often apt to look condescendingly upon the smaller forms of music, and to expend all of their energy and devotion to the greater forms of the symphony and the concerto. This is a mistake. A small piece can become as lasting a masterpiece as a large work. As a matter of fact, I have often found that a short piece for the piano has always given me much more pain, and has presented to me many more problems, than a symphony or a concerto. Somehow, in writing for the orchestra, the variety of colors provided by the instruments brings me many different ideas and effects. But when I write a small piece for the piano, I am at the mercy of my thematic idea which must be presented concisely and without digression. In my concertos and symphonies, there are frequent times when I can write fluently. But every small piece I have produced is the result of great care and hard work. For, after all, to say what you have to say, and to say it briefly, lucidly, and without any circumlocution, is still the most difficult problem facing the creative artist. The artist learns, after long experience, that it is more difficult to be simple than to be complicated. The young composer should bear this in mind.

How Music Has Helped in My Life

(Continued from Page 805)

"The pleasure I have derived from putting down my musical thoughts has been ample justification for the time expended. I don't bother even to title most of them. I well recall the fun at composition the late Ernest Torrence and I had. We would both take the same theme, develop it separately and then compare notes. For a diversion, this is better than bridge any day.

"Various attempts have been made to present some of my works in public. Ernestine Schumann-Heink once asked me to set a poem by Heinrich Heine to music. She wanted to program it. I made the setting but her death occurred before she was able to sing it, so I promptly destroyed it.

"Dr. Eugene Zador, a real composer, was visiting me one day and, in looking over some of my pieces,

came upon one which I called *Tableau Russe*; it was a tone poem of Russian life. This was one of my more ambitious numbers, and I had labored on it on and off for two years. Zador played it and insisted that I orchestrate it, so it could be played in public. This request posed a problem. Making the orchestration would be fun, and I confess I had a hankering to hear how it would sound with full orchestra. I was quite undecided, however, about having it played in public. It might imply that I was seeking recognition as a composer, which was far from my intention. But Zador finally won. *Tableau Russe* had its first public presentation at the Embassy Auditorium in Los Angeles by a WPA orchestra, James Sample conducting, and later

(Continued on Page 859)

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VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

A Beautiful Speaking Voice

Q. I want to develop a musical, speaking voice as my future work will be dependent upon it. Is there any kind of exercise, food, and so on, that I can do to achieve this result? I sing rather low, one octave below a natural C and two octaves above. For years I have been doing relaxation exercises but although I have noticed an improvement, I am far from being satisfied. If you would give me some advice I should be grateful indeed. Would the removal of tonsils or adenoids affect the voice? Would humming improve it? How do screaming and shouting affect it? Please tell me the names of some pieces to practice, I like to sing, but have never studied except by myself.—R. W.

A. A beautiful speaking voice is a natural asset as rare as a beautiful singing voice, and the two often occur together in the same person. They both come out of the healthy, normal, sound body of one who has long had the advantage of associating with others who speak in a beautiful and cultivated manner. Somewhere in your home town you can surely find such a woman. Listen to her, associate with her and learn from her. The radio, the stage and the movies present to you nightly fine examples of beautiful, finely produced speaking voices. Why not listen and learn from them also?

If your tonsils and adenoids are enlarged and infected they should be removed. If they are normal and healthy it would be foolish to have them out. Eat as much simple food as your hunger demands; avoid smoking and drinking too much, get plenty of sleep. Exercise in the open air for health but be moderate and sensible in all things. Humming is sometimes good for those whose voices are weak in the upper resonances. Please read what we have written in various issues of THE ETUDE, upon this subject in answer to many questioners. Screaming and shouting are apt to strain the vocal cords and tighten the throat muscles. Refrain from them if you wish to have a beautiful speaking voice.

Read some books upon the voice: Fillebrown—"Resonance in Speaking and Singing"; Shakespeare—"Plain Words on Singing"; and the chapters explaining breathing in such a book as Gutmann—"Gymnastics of the Voice"; or any others that explain these subjects.

The explanation of your range is quite inaccurate, but I think you are a contralto. Get "Educational Vocal Technique", Shaw and Lindsay; and Sieber's "Eight Measure Vocalises for Contralto", and perhaps they will help you.

He Boils Up Quickly

Q. After warming up the voice and getting into some of my every day vocalises, I begin to boil up, as to speak. There is an accumulation of phlegm which seems to cover the vocal mechanism, and I have a hard time singing through this mass. I try to cough it up, but to no avail. I stop only to find that in ten minutes the phlegm is so deep that I cannot speak without cracking. You may say that this is due to faulty production but this is not so, for at times the condition is already there before I start singing. My teacher tried a bronchial syringe with tiny but gratifying, although temporary, results. I feel no strain when I sing, producing a lovely tone without forcing. I feel that my problem lies in medication rather than in vocal correction.—L. R. M.

A. We quite agree that your problem is "one of medication rather than vocal correction." Your letter sounds as if you have an infection of long standing in the nasal cavity and perhaps in the frontal sinuses. It may be that the nasal septum is crooked and needs straightening. During sleep mucus drops down from these parts and accumulates in the bronchial tubes and about the larynx. When you sing, the breath pressure dislodges this sticky mucus, some of which

adheres to the vocal cords quickly, making you hoarse and otherwise impairing your tone. You are quite right. You need the help of a good throat doctor, and it will take considerable time for him to cure you. Your syringe probably contained Ephedrine or Cocaine, and the results from these things would be only temporary.

A Young Child of Nine with No Sense of Pitch

Q. I am interested in a child of nine who has had some years of piano instruction. She does not seem to be able to carry a tune, and her mother and I are terribly upset about it. She plays the notes on the piano, yet she cannot sing them. Could you help me by giving me the name of the proper book with which to start her singing lessons? I do this only as a favor to my friend and accept no fee.—Mrs. C. M. C.

A. Both physically and mentally a child of nine is very undeveloped. You should not expect too much from her. Is her ear defective? Is she nervous about her singing? Just what her deficiency is, it would be difficult to determine without a personal audition. Even then one might not be certain without studying her over a certain period of time. Take her to the most famous singing teacher in your neighborhood. Have him examine her carefully and give you his opinion. Perhaps, as she gets older and her musicianship improves, her sense of pitch may improve also. Shaw and Lindsay's book "Educational Vocal Technique," in two volumes, is suggested. It may be obtained through the publishers of THE ETUDE.

Again the Vexed Question of "Breathing"

Q. Before I came to Chicago, I studied under a teacher who had trained in Paris, Italy and London. Now I am studying with an artist teacher in Chicago. My former teacher says the artist teacher is teaching me incorrect breathing. It is as follows: stand with the right foot forward; the breath is to be supported by the muscles of the abdomen, without any movement of the chest; the stomach, just above the waist, is supposed to expand as the phrase continues, remaining solid and firm, but with no tenseness, while the abdomen continues pulling in.

2. My former teacher used to have breathing exercises for daily practice. For example: stand erect, arms at sides, mouth shaped as if sipping; arms gradually rise above the head while inhaling; count four with arms above the head, then exhale allowing arms to return to normal. Which is right? I am nineteen and I want to be a radio and concert singer.—M. E. S.

A. It does not seem likely that you have been taught to breathe exactly as your first question describes the process. Perhaps you have misunderstood your artist teacher, or perhaps you misquote her. For example: the stomach has nothing whatsoever to do with breathing. Perhaps you mean the diaphragm or the external abdominal muscles. We find it difficult to know just what you mean by several other phrases with which you describe your way of breathing. For example, how can the stomach, just above the waist, remain solid and firm without tenseness? We advise you to have a heart to heart talk with your artist teacher about the whole subject. Ask her to explain clearly the actions of the muscles concerned with inspiration, and demonstrate to you herself. Perhaps this will give you a better idea of just what occurs when you breathe and when you sing.

2. The breathing exercise that you quote is a good one, and you might use it and others, if your teacher thinks you need gymnastics of this kind to make you physically stronger. However, your first need is to understand clearly the problem of "How to Breathe during Singing." The simpler and more natural the process becomes to you, the easier it will be. You are young. There is plenty of time for you to learn.

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Yes, We Have Music in Hawaii

(Continued from Page 806)

and finally "made" grand opera in San Francisco. The islander was Tandy Mackenzie, native tenor, who was later heralded in Europe as the new Caruso.

Native Talent to the Fore

Mackenzie made his American debut in opera at the Municipal Opera House in San Francisco on October 22nd, 1932, as Kaohu o Kaleponi, the Hawaiian name he chose. He studied in Europe in 1926 with Dr. Franz Beidler, son-in-law of Richard Wagner, and with the Italian voice master, Pintorno, at the Verdi Conservatory. Mackenzie was hailed at the Bavarian State Opera House in a performance of Verdi's "Aida" and of Puccini's "La Bohème." He has been presented over NBC and has made many concert tours.

When Jascha Heifetz was twenty-two and still a bachelor, he passed through Hawaii and said, "The very air seems to be filled with music." Islanders are still talking about his twilight concerts, the last of which was given in 1931.

Yehudi Menuhin first played in Honolulu when he was eighteen. He read "Moby Dick" on the ocean voyage to the islands, swam while in Hawaii and would not let go of the flower leis presented to him at his concert. He held them over his arm, so that they wouldn't be crushed as he played on his Stradivarius violin.

Richard Crooks, when giving concerts on the island, said he had never sung to an audience which responded more warmly or more intelligently. "I could not conceive," he remarked, "of any condition which would be more ideal for an artist than to meet such an audience face to face. I loved it all. Words are inadequate to express my reception in Honolulu."

When the rosy cheeked members of the Mozart Boys Choir sang in Hawaii, island children of every racial descent listened attentively. It was a memorable experience to hear the German children sing *Aloha Oe*, adorned with fresh flower leis which their juvenile admirers had given them. After the concert Hawaiian, Japanese, Chinese, Korean, Filipino and *haole* (white) children communicated with the musicians in sign language backstage, as they excitedly collected autographs.

Hawaii will always remember Tito Schipa's numerous concerts, and Schipa will certainly remember his meeting a celebrity in Hawaii whose autograph he was seeking. The person was Shirley Temple, the place Waikiki beach, and the time August 6th, 1937. "Looks like we have to get twenty-four hundred miles away to

exchange autographs," Schipa told Shirley. The little actress wanted not only his autograph but asked him to sing, which he did. He retaliated by asking Shirley to sing *The Good Ship Lollipop*; and she agreed, much to the delight of the audience on the sands. When Schipa sang in Hilo, the largest city on the island of Hawaii where the volcanoes are situated, people drove ninety miles in all types of vehicles to hear the Italian tenor.

Fritz Kreisler startled islanders in 1925 by claiming that *Aloha Oe* was an old Viennese folk song. "Clothed, of course," he added, "in native Hawaiian atmosphere. You may think it is an original Hawaiian song, but it is not. I recognized the piece when I first heard it. *Aloha Oe* is a type of Austrian music that has been brought to many countries, clothed in native atmosphere and transformed into favorite pieces."

A Curious Mixture

The music of the islands is both international and inter-racial. Probably in no other land is the population more heterogeneous. On the native holidays, such as Lei Day, Kamehameha's birthday on June 11th, Prince Kuhio's birthday on March 26th, and during the regatta and outrigger canoe races, the native songs and chants may be heard everywhere. During the festivals to Buddha, Japanese songs and Japanese instruments are heard. In September the Chinese celebrate their Moon Festival with their own music, and when Rizal Day arrives the Filipinos present their music.

Over fifty years ago, a German bandmaster, named Henri Berger, came to the island and organized a royal band. This was the pride and joy of Queen Liliuokalani, who was really extremely fond of music. The formation of the band, its training and discipline must have been a curious undertaking. Few of the performers had ever seen the instruments they were asked to play. Not only had they never worn a uniform but practically none of them had worn shoes. The band developed, however, until it became the official band of Hawaii and has now been thoroughly modernized. It is the band of affable musicians which greets all incoming ships, plays on national holidays and at election campaigns. It always takes an official part in territorial funerals. The existing photograph of the original band shows the bewhiskered and be-medaled Berger, with his thirty-six fellow players.

There is a private school for students of Hawaiian blood which spon-

sors yearly contests in which men and women's choral groups compete in new songs, often including those of harmony and voice students from the school itself. The Honolulu Academy of Arts is a center of great musical activity. Every public and private school in Hawaii has its own band, orchestra and glee club.

Plane service is making the wide ocean gap between the Islands and the mainland smaller. Perhaps, some day, a real opera company may venture to the islands to show the islanders what opera is like. The broadcasts of American operatic performances have made the islanders eager for this.

In the Bishop Museum in Hawaii an attempt has been made to preserve native melodies. These are in the form of one or two voice chants of extreme simplicity. Originally they were accompanied by large and small drums known as *pahn* and *punin*. A rattle known as *ulinti* was also employed and is still used, together with gourds. In some of these gourds holes had been cut, and they resembled the ocarina. The primitive string instrument is the ukeke; and the original island flute was played through the nose. The ukulele and the guitar are Portuguese importations. The influence of Christian missionaries was so great that much of the music is obviously a kind of reflex of gospel hymns. Queen Liliuokalani is credited with having written the words of the famous *Aloha Oe*, but it is said that it was set to music by a German band master, probably by Berger himself.

Preparedness Leads to Success

(Continued from Page 809)

"Aida." These ambitions were about to become a reality when he was taken ill, and I sang the rôle with the San Francisco Opera.

Many such instances could be related, but the foregoing will amply testify to the fact that I have always tried assiduously to know many rôles. This is the first requisite for an operatic career. Also the singer should be thoroughly schooled in the routine of operas. Recently I sang my fiftieth performance of "Aida" at the opening of the Hollywood Bowl. Every time I sing this rôle I try to approach it as though it was for the first time and an entirely new story. This routine is the second requisite.

One must know how to handle an emergency. Without steady nerves and poise, it would have been impossible to accomplish the daring operatic tasks that I have undertaken. This is the third requisite in singing opera. The fourth requisite comprises a retentive memory, a good sense of stage direction, and a sense of the

dramatic. All opera students should study operatic acting, seriously. I was trained in this art by Enrica Clay Dillon and Marcella Craft.

I sang as a boy soprano in a church choir in Brooklyn from the age of eight to sixteen years. At that time I wanted to decide upon singing as a career; but my father, Frederick Jagel, Sr., had chosen the piano and organ as his vocation, and he preferred that I stop singing and become a business man.

An Important Decision

When nineteen years old, I left high school and got my first job in an export house in New York. My voice had changed at this time and was a mixture of baritone and tenor. It is my belief that the Italian school is the basis of all good singing, and so I started studying voice with a former Italian opera singer, Vincenzo Portanova. Learning to sing entails far more than having a good teacher. A pupil must give of himself. He must give at least fifty percent in cooperation. The teacher will then give the other fifty percent. Every evening at six o'clock, and after business hours, I would travel a long distance to Portanova's studio and study for one-half hour. This continued for five years, and it was in this manner that I gained my vocal ground work.

After leaving the export business to go into the insurance field, I found that it would be necessary to put in long hours and that there would be little time left for singing. If I was to become an opera singer, my entire time would have to be devoted to it. I resigned my position, and that was my last effort in the business world.

A few weeks later I was singing a solo in one of the Long Island churches. My voice caught the ear and attention of Mrs. Samuel Eiseman, the wife of a silk merchant. Through the kind sponsorship of Mr. Eiseman, I was enabled to go on with my study for a concert and opera career.

My first step was to go to Carlo Peroni, with whom I coached. I also studied languages, including French and Italian. I felt that my second need was practical experience singing before large audiences. In those days the motion picture theaters gave work to singers. And thus came opportunities to appear in prologues to pictures and to sing solos with the symphony orchestras in such motion picture houses as the Strand, the Rivoli, the Capitol and the Roxy in New York. Eugene Ormandy and Erno Rapee, now well known as symphonic conductors, were then gaining experience conducting these orchestras.

After two years of singing wherever a chance presented itself, Mr. Eiseman offered to send me to Italy to study with Cataldi Tassoni. This wonderful opportunity was gratefully

(Continued on Page 856)



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ORGAN AND CHOIR QUESTIONS

Answered by **HENRY S. FRY, Mus. Doc.**

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. Another young lady and I are studying the organ together. We have finished Stainer's "The Organ" and Nerin's "Primer of Organ Registration." We have practically completed the "Forty-four Pedal Studies" by Schneider and "Organ Registration" by Truette; also "Eight Short Preludes and Fugues" by Bach. What would you advise that we take up next? Please give the names of the manuals of the Wanamaker organ and the large organ in Atlanta, reading from bottom to top.—J.S.R.

A. We suggest these books for your use: "Master Studies for the Organ", Carl; "Studies in Pedal-Playing", Nillson; Book 2 of Higgs and Bridge Edition of "Bach's Organ Works", "Miscellaneous Pieces."

We take it for granted that you ask for information about the organ in Wanamaker's Philadelphia store and the instrument in Atlantic City instead of Atlanta—these being the distinctly large organs of the world. The manuals of the Wanamaker organ—bottom to top—are Choir, Great, Swell, Solo, Ethereal and Stenton. The manuals of the Atlantic City instrument—bottom to top—are Choir, Great, Swell, Solo, Fanfare, Echo and Bombard.

Q. Will you please explain the definition of the musical term "Retardation"? I do not mean "retardation."—M.R.S.

A. We have not found the word "retardation" and think it may be a wrong spelling of the word you suggest, "retardation." The English and Latin languages have no word with "retard" as the root.

Q. Listed herewith was the arrangement of stops on an old pneumatic organ. This organ has been rebuilt and completely electrified. Since the electrification, the organ has a tendency to cipher frequently. What would cause these ciphers, and can I obtain a book showing the construction of such an electrified organ?—C. W. A.

A. We cannot tell the cause of the ciphers you mention, and as we do not know the type of electric action used, we cannot suggest a book showing the construction. We suggest your consulting the firm or individual who installed the electric action.

Q. Frequently I have to play on a chapel organ which seems to have a very satisfactory composition for variation and color in stops. These stops are the same on both manuals. Can you suggest any way in which I can obtain some variation?—M. C. Z.

A. The organ you specify is undoubtedly a duplex instrument, and the only suggestion we have is to experiment with the various

stops, securing what contrast is possible—for instance, Vox Celeste on one manual, and Rohrlote on the other. We cannot make definite suggestions without information as to the relative balance of tone.

Q. The wind chest of our old tracker action organ must be replaced. The trustees of the church, of which I am organist, have asked whether or not a new wind chest could be purchased which could later be used in a new organ. Can such an item be procured?

A. You can rebuild the organ without new pipes—retaining the present ones. The specification for a new organ (including new pipes) to be installed at a later date should be considered when arrangement is made for rebuilding the present instrument.

Q. Will you please comment on the enclosed stop list for a residence organ, to be placed in a music room about 30'x18'x12', with the organ chambers at one end? They can be 16' high if desirable. Dr. William H. Barnes, in an issue of THE AMERICAN ORGANIST, states that in his residence organ he voiced it for a full audience so that at recitals there would be no disappointment in full organ. This seems to be very sound logic. What do you think? In an issue of THE ETUDE, I noted with great amusement your statement of a five manual theatre organ with only four ranks. Do you remember where it is or was and who built it?—W. J. B.

A. The editor has heard the organ in Dr. Barnes home, and thinks that his ideas of voicing are based on location of the instrument. If your instrument is to be located in the room from where it is to be heard we suggest that it be voiced on that basis. Your specification, we think, should prove fairly satisfactory. You, of course, will have only one real pedal stop, the others being derived. It might be an advantage to have the Gemshorn unified, including 4'-2 2/3' and 2'. The five manual organ with four ranks was said to be in a Philadelphia theatre. We have not heard it, and naturally would not care to name the builder in these columns.

Q. Will you give me information as to where I may secure used pipe organs and parts and used reed organs and parts?—R. B.

A. We suggest your communicating with various pipe and reed organ builders, stating your needs. We are sending you, by mail, a list of used reed organs available, of which we have been advised.

Q. I have a one manual reed organ, which I am trying to change into an electric amplified instrument. I use a contact microphone on the sounding board and amplify it. This gives it a wonderful tone, with a good bass and enough volume for a large building, but I wish to avoid the necessity of blowing it with the foot pedals. What sort of a blower or mechanical device might be used? How much pressure would it require to blow the reeds? Can additional stops be added to this type instrument?—C. S.

A. We should think that a motor large enough to blow the organ properly should prove satisfactory, since the amplification apparently is provided. Your problem, we think, would simply be to replace the blowing arrangement, and we suggest that you communicate with some manufacturer of reed organ blowers, stating your needs and requesting necessary information. We believe, however, that it would prove quite a "job" to add stops to the instrument, and that it probably would be more practical to secure a larger organ for your use.



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Christmas Music Through the Ages

(Continued from Page 816)

peasants so quaintly put it. America certainly does much for the child at Christmas, but do we stress sufficiently the use of Christmas hymns and carols? And, since there seems to be an almost unwritten law against singing Christmas music during the year, why not sing these lovely melodies wholeheartedly at Yuletide?

Wassailing is another ancient custom, but almost extinct save for rural English territories. It is a sort of "carousing," which takes place only at Christmas time; and which is accompanied by suitable song, seasonal rather than sacred. Those taking part usually indulge in the drinking of ale brewed of apples and sugar. Actually, wassailing recalls our own almost extinct custom of New Year's calling. "Boxing," too, is very old, and originated with families "boxing" home-made goodies to send to absent loved ones, when it was deemed necessary to one's well-being to have a supply of home-cooked foods. Neighbors helped in the task, and placed some of their own delicacies in the box, meanwhile singing the sacred songs and pouring prayers out of their simple hearts into the box for a happy Christmas for the absent one. Certainly "boxing" is still done, but not as a religious rite; rather as a custom or obligation. Mumming is an old-time custom, something akin to the former American "ragamuffin-ing." It is "making diversion in disguise" and was introduced to offset the solemnity of a week of Christmas ardor. It is still to be seen in England, and in our own country, notably on New Year's Day in Philadelphia. With its string bands, it is truly a Yuletide innovation of ancient origin, adopted by America.

At one time, in many Catholic churches, Christmas music became as elaborate as grand opera. Famous singers and symphony orchestras took part in ceremonies of great beauty and splendor. But in European cities Holy Day Music was not confined to one day of the year; on the contrary, every Sunday and every great Feast Day was the occasion for elaborate musical programs with orchestral and organ specialties. In Paris, the sixteen harpists in the chancel of The Madeleine contributed to the glorious Christmas celebration; and, in Munich, one frequently heard famous opera stars and orchestras taking part in church services. The Christmas services, however, surpassed all others, in old Saint Michael's, in the Dom, and in the Cathedral of Our Lady.

Other great choirs in the Old World vied with each other in pre-

senting glorious Christmas music, such as The Bach Choir in Leipzig, the famous London, Cologne, and Dublin male choruses, and, in Vienna, the Knaben Chor. Also the choir at St. Stephan's Dom, the famous Cathedral of that city, did marvelous work to make Christmas the greatest and happiest day in the year. In New York City, beautiful music is expected from numerous groups of singers, but perhaps the Paulist Choristers, the Old Trinity Surplised Choir, the Grace Church Boy Choir, and the Saint Thomas Choir are among the best known who render magnificent programs, especially at Christmas time.

The gorgeous musical settings of The Mass by innumerable composers replaced to a great extent the simpler hymns of the day. Favorite among them is the glorious *Sanctus* by Charles François Gounod, who was born in France in 1818. The thrice repeated *Sanctus* and the finishing *Hosannah In Excelsis* leave one truly spellbound.

Carl Maria von Weber left the world a treasure in his magnificent *Gloria In Excelsis Deo*. Born in Germany, in 1786, his romantic music is festive and brilliant. He knew well how to make the most of a happy ending, for he swings his Amen up to the skies on the simplest yet most effective runs used by any composer. Franz Joseph Haydn is a well loved composer of the Mass, and he left us many of great beauty. He was born in Austria in 1732, and with Mozart, whose birthplace was Salzburg, in 1756, he is a favorite composer of Christmas music throughout the Austrian-Bavarian districts.

In later years the Gregorian Chant was introduced in the Catholic service almost everywhere. The great churches of Europe use somewhat less of the plain chant than is heard in the Catholic and Episcopal churches of America; an exception might be such churches as those which employ renowned male choirs, as in the Cathedral of Cologne.

We have come a long way from the Wait down to our present liturgical Christmas Music, yet we seem to be hovering in an unconscious manner around the seventeenth and eighteenth centuries, reaching back to St. Francis in the early thirteenth, and touching every port, even those that for the sake of time and space were not mentioned in our summary and evolution of the Sacred Christmas song. And here in America the greater part of our Christmas music revolves around Christmas carols of many nations, representing the peculiar unity of various races wor-

shipping the Christ Child in the New World.

Some of the most used carols are found in this list.

Title	Composer	Origin
○ Come All Ye Faithful (Adeste Fideles)	Unknown	France
○ Little Town of Bethlehem	L. H. Redner	America
It Came Upon the Midnight Clear	R. H. Willis	America
Silent Night (Stille Nacht)	F. Gruber	Germany
Deck the Hall	Traditional	Wales
Hark! the Herald Angels Sing	Mendelssohn	England
God Rest You Merry, Gentlemen	Traditional	England
Joy to the World	Handel	England
We Three Kings of Orient Are	J. H. Hopkins, Jr.	America
Lo, How a Rose E'er Blooming	M. Praetorius	German
Away in a Manger	Unknown	German
The Boer's Head Carol	W. deWorde	England
Good King Wenceslas	Traditional	England
When the Crimson Sun Had Set	Traditional	England
The Holly and the Ivy	Unknown	England
Here We Come a-Caroling	Traditional	England
All You in This House	Arr. Whitehead	Sweden
Come, Follow Me	Arr. Whitehead	Sweden
The First Noel	Traditional	England
Come with Torches, Jeannette, Isabella	N. Saboly	France

And this year, of all the years, myriad voices will sing with prayerful hearts: "Peace on earth; good will toward men!"

Your Ears and Your Voice

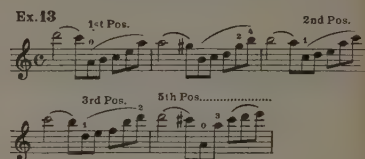
(Continued from Page 817)

hours, try the following experiments, and you will hear your voice as others hear you while you are actually singing. Sound waves must hit a surface and rebound to your ears. Just as a mirror reflects the expression of your face, a wooden surface deflects the sound of your voice. Experiment by singing against a door which is swinging open. Stand opposite its surface. Discover the right distance—from a few inches to about two feet—for your particular voice and ears. Slant the door slightly, until you discover the right angle for deflecting the sounds directly to one ear. Try cupping your hand back of your ear, as a deaf person does to catch sounds. Then sing, and judge your tones as if they were sung by someone else.

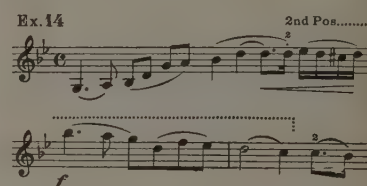
Or experiment by singing against a large piece of cardboard or a sheet of music before your mouth and slightly to one side to deflect the sound waves to that ear. Such materials are made of wood and are good deflectors. When you hear exceptionally resonant tones, sung at the center of the pitch intended, fix in memory how they sound. Then, when you sing in public, listen to this aural concept before you sing. When people enjoy the songs you sing, you may know your ears have guided your voice successfully.

The Advantages of the Even Positions

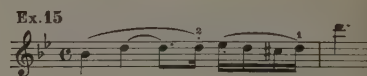
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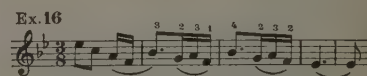
The popular "Student's Concerto No. 3, in G-minor, Op. 12," by Friedrich Seitz, gives us splendid illustrations. The very opening measures have perplexed many instructors. The use of the second position in Measures 2, 3, and 4 solves the problem.



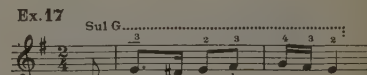
And six measures later, the following is effective:



Beginning with Measure eighteen in the *Adagio*, the following fingering will obviate unpleasant slides:



The fingering employed in this passage circumvents an awkward passage:



String players in ensembles are often confronted with perplexing passages which are greatly facilitated by the use of the even positions. On many occasions the piece is played without adequate rehearsal and without the opportunity to "look it over." In instances of this sort, the one who knows the even positions has a great advantage over the one who does not. At first glance, his knowledge of the instrument's resources shows him the easiest way to master the task before him, and his experienced eye automatically guides his unhesitating fingers.

VIOLIN QUESTIONS

Answered by ROBERT BRAINE

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

From an Owner of a Thir Violin

L. S. M.—As the owner of a Thir violin, your information will no doubt interest the many subscribers who have written to The Etude about this violin and its maker. "As owner of a Johann George Thir, I am in the position to give information of the quality of these instruments, and about the Thir family who made them. As a matter of fact, I had in Berlin occasion to try out a few of these instruments, and they were all carefully built and finished with great skill. Their sweet tone was remarkable, even if not very big. My Thir violin has a G string, with a beauty of tone rarely met, and I am able to compare violins, as I am the owner of an excellent Lupot.

"On the other hand, the market value of the Thir violins is not great—three hundred to seven hundred dollars usually—owing to the fact that they are high arched in the manner of the Stainers, sometimes the arching being even more pronounced. This type of instrument is not in favor nowadays, with no obvious reason, as not everybody is a soloist, playing in Carnegie Hall. For an amateur it is a delight to play on these Thir violins, as they are easily playable."

Thir made his violins in the 18th Century in Vienna.

Playing Harmonics

S. B. T.—In the passage to which you refer, the square notes are to be played as harmonics, with the second finger on the G string, played very lightly and the string not pressed tightly to the fingerboard. This passage is played in the third position. In the second example (quarter note on the fifth added line above the staff, with a circle above it) the note (B) is to be played as a harmonic, performed by touching the string very lightly without pressing it to the fingerboard. A good violin teacher can illustrate these passages for you in a few minutes.

"Straight" Bowing

L. R. T.—You are quite right in your supposition that the first requisite of good bowing and a beautiful tone in violin playing is to see that the bow is moving parallel to the bridge, and that the bow gradually moves toward the bridge, if a louder tone is demanded, and approaches the finger board if the tone is to be decreased. I note that you attended a violin recital given by one of the greatest living violinists, and that, while you enjoyed every minute of his playing, you were astonished to note that his bowing was somewhat "crooked" at times, and also haphazard as to the distance his bow moved with regard to its distance from the bridge or the end of the finger board.

It is a first principle of good bowing that the bow should move parallel to the bridge, and that it should approach the bridge when the tone is to be swelled for a louder tone. Also for a decrease of the tone, the bow

recedes from the bridge toward the finger board. For ordinary mezzoforte tone, the bow moves midway between the bridge and the end of the finger board.

Any violin pupil who attends a symphony concert, and watches the first violins, will be surprised to see what a lot of crooked bowing goes on, and how little attention is given to the position of the bow in reference to its proximity to the bridge, or the finger board. For this reason I should advise a violin pupil to do a great deal of open string bowing, or bowing on simple scales, to learn to keep his bowing straight, and to learn to keep his bow at the proper distance from the bridge or finger board, as required. This will vastly improve his tone. A great violinist may bow "crooked" at times, but his tone would be vastly improved if he bowed straight.

A Fine Book on Instrumentation

S. de C.—Every musical student, instrumentalist, and composer should have a library of musical works, of a size commensurate with his needs. In his early years of study, it is not necessary for the musical student to have a very large number of works, but such as he has must be well chosen and written by masters of the musical art. A few select works, written by really great musicians, are worth a half dozen shelves packed with the scribbling of mediocre writers.

Among other musical works which I would recommend to every musical student, and, in fact, to every musician, is the "Treatise on Modern Instrumentation and Orchestration" by Hector Berlioz, the great French composer who wrote many famous compositions in all the various forms known to music. This is a work of between two and three hundred pages, and contains a vast amount of musical knowledge, with which every musician and student should be familiar.

All the instruments known to music are taken up one after another, analyzed, their strong and weak characteristics discussed, as well as the ways in which they have been utilized to the best advantage by the great composers. Much attention is given to the technique of each instrument, which is of extreme value to the composer, who must know how to use each to the greatest advantage. For instance, the subject of harmonics is very important to the violinist, violoncellist, violist, and performer on other similar string instruments, so Berlioz devotes a whole chapter to the way in which to play harmonics on these instruments. Other chapters are devoted to excerpts taken from compositions by the great composers of symphonies, concertos, grand operas, and so on. In certain sections of the work, parts of complete scores of great compositions are introduced, to show how scoring is done.

In the compass of this short article, it is impossible to name all the details of the musical art, as described by a great master such as Berlioz, but every musical student is advised to study this work from cover to cover, as it is a musical education in itself.

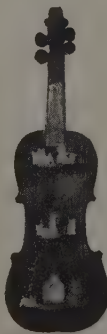
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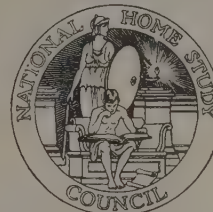
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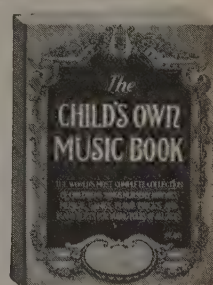
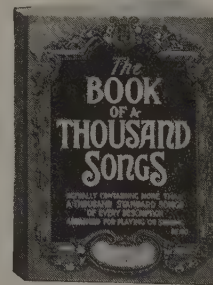
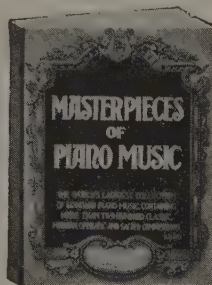
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Russian Imperial Composers

(Continued from Page 815)

Roerich, Stravinsky fashioned a scenario based upon the rites performed each spring in Pagan Russia to promote fertility of the soil and of the tribe. As a composer, Stravinsky has been notable for the precise adjustment of his musical style to the subject in hand. Thus, chromaticism offered an appropriate solution to the fairy atmosphere of "The Bird of Fire"; a more robust diatonic idiom combined with a discreet polytonality offered a just musical equivalent to the more realistic "Petroushka." For "The Rite of Spring," Stravinsky was forced to become still more radical, to illustrate in music the barbaric episodes for which his scenario called. During several years he had been studying Schoenberg's music; and this influence, without adopting the twelve-tone system, together with an extension of polytonal style, formed the basis of his music. When "The Rite of Spring" was performed in the spring of 1913, under Monteux, no such disorder had occurred in musical Paris since the scandal of "Tannhäuser" in 1862, or at the concert performances of Wagnerian operas in the eighties under Lamoureux. But "The Rite of Spring" eventually made its way, and it is not too much to say that for bold innovation this ballet aligned itself in historic import with "Tristan and Isolde" and with "Pelleas and Melisande." Certainly no work of the twentieth century has exercised so great a sway over the young composers of the period. After a lapse of twenty-seven years, "The Rite of Spring" maintains its position as a work of genius.

In Exile

Stravinsky now reverted to "The Nightingale," of which he had finished only one act in 1908. The completed work was performed in Paris in the spring of 1914, less than three months before the outbreak of the World War. This opera exhibits serious stylistic discrepancies. The first act antedates "The Bird of Fire" and shows its composer's preoccupation with French harmonic procedure. The last two acts approach the idiom of "The Rite of Spring." As an historical document, it possesses no little interest; its effect upon the public was slight. Of the musical material Stravinsky has fashioned a symphonic poem, *The Song of the Nightingale*. This version has not achieved a popularity greater than the operatic original.

Stravinsky now became an exile and lived mainly in Switzerland for the duration of the war. After the Russian revolution he could not safely return to his own country.

During these years, Stravinsky gradually changed his esthetic viewpoint. His convictions as a Nationalist gave way to a more cosmopolitan outlook. There were abundant reasons for this. He was isolated from a Russian atmosphere; large orchestras were no longer available. The Diaghilev Ballet was in the western hemispheres; the cost of large orchestras and expensive stagings of dramatic works was prohibitive. Stravinsky lived in relatively musical isolation. The change in his esthetic practice was gradual. At first, the pieces for string quartet—the "Pribaoutki" for voice and instruments and the "Berceuses du Chat" for voice and three clarinets—differed from previous works in dimensions rather than in style. But two sets of piano duets were notable for the predominance of musical titles and styles that were non-Russian, and constitute an opening wedge toward eclecticism. A little stage piece, "The Fox," following Russian folk lore seemed to return to his native soil musically. "The Story of a Soldier," a miracle of musical compression for only seven instruments, is based on Russian folk sources but shows a marked discrepancy from its immediate predecessors in the variety of its material, Ragtime, the Viennese waltz, the Spanish pasodoble and the Lutheran chorale, all treated with ingenious and ironic parody. Ansermet, the conductor of the Diaghilev ballet, had brought back American jazz from a trip to the United States, and Stravinsky was perhaps the first among European composers to come in contact with this novel musical idiom. Despite the variety of its musical sources, "The Story of a Soldier" is remarkable for stylistic compression and feeling portrayal of its plot.

The next important work by Stravinsky, "The Wedding," a species of cantata, begun in 1914 but not actually completed until 1923, may be considered the last which belongs definitely in the Nationalistic category. Its source was discovered in a collection of folk tales belonging to the composer's father. It deals in its successive scenes with a peasant wedding in the country, the preparations of bride and groom for the coming event, the lamentations of the respective parents at losing their children, the wedding, the banquet, and the ceremonies which follow. Stravinsky at first planned this work with an enormous orchestra, but practical consideration forbade this. After several years' reflection he employed four pianos, instruments of percussion, and a small chorus. As usual, "The Wedding" employs a

musical style which grows out of its subject. The chorus, often polytonal, is mainly diatonic, while the dissonant element is given to the piano background. There is little use of actual folk song; but the folk song style along with a single ritual melody of the church, forms its basis. Stravinsky has composed authentic and dramatic music for this cantata, and his Nationalistic personality is strongly projected therein.

Stravinsky's departure from a Nationalistic style is strikingly evident in his next ballet, "Pulcinella," performed three years before "The Wedding" but conceived later. With a plot from an eighteenth century Italian folk tale, its musical material is derived from sonatas and cantatas by Pergolesi. The actual treatment of these themes consists of a curious mixture of Italian melody and twentieth century harmonization, a paradox which certainly would have shocked Pergolesi. From an unprejudiced standpoint the results are delightful, and a suite drawn from this music has been uniformly successful.

A concertino for string quartet returns spontaneously to the musical idiom of "The Fox." "Mavra," an opera-bouffe dedicated to the memory of Tchaikowsky and Borodin, with a plot from Pushkin, on the whole adds little to its composer's reputation. Stravinsky now turned definitely toward "abstract music" in an "Octet for Wind Instruments" (1923), a "Concerto for Piano and Wind Instruments" (1923-24), a "Sonata" for piano (1924), and a piano *Serenade* (1925). All traces of the Nationalistic composer seem to have disappeared; Stravinsky was now concentrated upon a style growing out of the nature of each work, and with strictly logical processes of thematic development.

"Oedipus-Rex," an "opera-oratorio" (1926-27) with text by Stravinsky and Jean Cocteau translated into Latin, shows the native capacity of its composer in the field of drama, despite an eclectic style. "Apollo Musagete," a ballet (1927), is relatively slight, but its musical treatment is skillful. "The Fairy's Kiss," a ballet inspired by "The Muse of Tchaikowsky" as well as some themes by the latter composer, is graceful if little more. A *Capriccio* for piano and orchestra (1929) makes effective use of indifferent material. The "Symphony of Psalms" for chorus and orchestra (1930) is one of Stravinsky's most inspired works of the later period; and in this he rises to sublime heights. A violin concerto, in which Stravinsky acknowledges the collaboration of Samuel Dushkin, the violinist, does not reveal a glowing spontaneity. "Persephone," a ballet with scenario and text by Andre Fide, is typical of its period in that its perfection of style seems to have strangled inspiration. A concerto for two pianos, unaccom-

panied by orchestra, is dull and vigorous by turns. Particularly notable is the fiery fugue which ends the piece. A ballet, "The Card Game," does not continue Stravinsky's early successes in this field. A chamber concerto, "Dunbarton Oaks," relies obviously upon the eighteenth century in manner, but Stravinsky has made a striking modernization of the earlier idiom, if at times deficient in inevitability. A symphony, recently completed and separated from the first by almost thirty-five years, will be performed by the Chicago Symphony Orchestra during the present season.

The generation of music students of to-day, as a rule, prefer the later Stravinsky to the former Nationalist. They admire his sense of style, its biting dissonances, its rhythmic complexity and assertiveness, his manifestations of ingenious thematic development. An older generation perceives these obvious qualities and both admires and respects Stravinsky's determination to knit closely style and material, to discover in each new work a solution for the problem of maintaining musical vitality without leaning too directly upon the methods of the past. But the older generation is also convinced that these gains, which are admirable from the standpoint of craftsmanship, are often more than counterbalanced by a loss of spontaneity and inspiration, traits that were so notable in the Nationalistic Stravinsky. But a just estimate of a composer can only be derived from a perspective which embraces his work as a whole. Since Stravinsky is still alert and energetic, we must of necessity postpone a final appraisal. Already, from the historical viewpoint, Stravinsky's genius must be recognized as a pervading force in the twentieth century. His harmonic innovations, his explorations in the field of polytonality, his re-birth and extension of the scope of the ballet, his graphic treatment of the orchestra, his acute stylistic perception, his summing up of a great period of Nationalism place him in the forefront of his time.

World of Music

(Continued from Page 801)

GEORGE A. WEDGE, Dean of the Institute of Musical Art of the Juilliard School of Music, was awarded the honorary degree of Doctor of Letters by Ursinus College on October 27.

FLORENCE FRENCH, owner and editor of *The Musical Leader*, died in Chicago on October 14th. Mrs. French, former concert pianist and pupil of Leopold Godowsky, with her late husband, established *The Musical Leader* in Chicago in 1900. For many years she occupied a prominent position in the field of musical journalism in the middle West.

Band, Orchestra—or Music?

(Continued from Page 822)

Philadelphia Orchestra, has made numerous beautiful transcriptions for band of works by Wagner, Bach, and other masters. It would be unfair and illogical to think that he was any less sincere a musician when he made his transcriptions for band than he was when he made those for symphony orchestra. Wagner personally authorized many forms of transcription of excerpts from his operas. A recent example of a great musician's respect for the modern concert band, as a musical medium, is the transcription of the "Roumanian Rhapsody" by Georges Enesco—the transcription being made by the composer himself.

But the crux of the matter with which we are dealing is not the relative positions of band, orchestra,

chorus, or other musical groups. There should be no hierarchy of musical units, and we must not waste time on objections. Our concern is objectives. Is it not the chief objective of our program to instill music into the minds and hearts of our people? The channels through which this objective is achieved are less important, and are not in conflict with one another. These channels simply lie in different territories, and give ingress in such ways as are natural to them. Comparisons of worth and effectiveness are as futile as comparisons of the value of one musical instrument with another. We stand at the beginning of a new era in music, and in the mediums through which that music shall be presented to a music-loving world.

Unifying Piano Study

(Continued from Page 826)

its thought, its technical problems, and its tempo. The next step is to play it through the first time absolutely correctly, except as to tempo. The first reading should be taken as slowly as is necessary for the pupil to perform its most rapid part correctly. In this first piano reading, the student should try to get the correct notes, the correct idea of the piece, and its correct musical interpretation—from the very outset. If he starts correctly and then repeats the piece correctly at each practice session, he will learn quickly. The slightest error he makes—in notes, indications, phrasing, and so on—necessitates the double process of un-learning and re-learning.

The goal of playing the entire piece correctly the first time it is read, sounds more difficult than it really is. Actually, the student's first problem is to get the correct notes. But while he is getting them (in slow tempo), it involves no extra difficulty to read the correct dynamic indication at the same time; thus, in reading a C followed by an E, the student can just as well play them piano as forte. Again, there is no extra difficulty involved in playing the piano C legato. It requires only alert attention and the habit of recognizing every indication at a given point. It is even advisable to allow the student to put in the suitable pedals at this first reading. Thus, in one process, and by the exercise of adequate attention, he can readily read the entire piece correctly.

In my opinion, this system of learning new music is the most helpful one. Obviously, it can be fol-

lowed only if the student has been allowed to keep his technical, musical, and coordinating faculties at an even pace of advancement. Otherwise, the technical specialist becomes lost in mazes of phrasing and interpretation; the interpretation specialist is retarded by inadequate finger facility; and the student who lacks coordination is stumped by the need of applying indications and pedal markings.

To return to our exploration of the new piece, however, the third step has to do with the learning proper—practicing. Most students fall into the error of supposing that they are practicing well if they make no mistakes, if their performance gets no worse. The real purpose of practice, of course, is to repeat a composition many times, making each repetition an improvement over the last time. Assuming that the first reading was quite correct, there is still much work to be done. Technique must be made habitually fluent; interpretations must be deepened; musical thought must be exerted and expressed. It is not enough to put down the correct keys! Each repetition must be made with some definite point of improvement in mind, and the improvement should be noticeable with each repetition. The final step is to work up the tempo according to its correct indication—retaining all the fluencies, thought-values, and security of the earlier, slower performances. Then the piece is in good order. It will remain in good order whenever it is reviewed.

In saying that technique should not

(Continued on Page 860)

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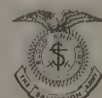
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(Continued from Page 808)

tried three new quartets by young Mozart. The father relates, in a letter to his daughter, how Haydn, after they had finished playing, took him aside and said: "In the face of God and as an honest man I tell you, your son is the greatest composer known to me either personally or by reputation. He has genius and also an outstanding knowledge of composition." The following year these quartets were printed together with three earlier ones, and Mozart had them published with the following touching dedication:

To my dear friend, Haydn!

A father, who has decided to send his children into the world at large, would certainly like to entrust them to the protection and guidance of a famous man who fortunately happened to be his best friend as well. Behold here, famous man and dearest friend, my six children. They are, to be sure, the fruit of long and arduous work. You yourself, dearest friend, have shown me your approval of them during your latest sojourn in this capital. Your praise encourages me to recommend them to you. May it please you to receive them kindly and to be their father, their guide and their friend. From this moment I surrender to you all my rights to them, but beg you to regard with leniency the faults which may have remained hidden to the partial eye of their father, and notwithstanding their shortcomings to preserve your noble friendship for him who loves you so dearly. Meanwhile I am, from all my heart,

your W. A. Mozart

When it was later suggested to Mozart that he might have gone a bit too far with this dedication, he said: "Certainly not. This was only my duty, for I learned from Haydn how to write quartets." Some time afterward, Mozart and the composer, Anton Kozeluh, listened to a new Haydn quartet. When Kozeluh remarked disdainfully: "I wouldn't

have done this," Mozart exclaimed: "Nor would I, and do you know why? Because neither you nor I would have had such a brilliant idea. I can tell you, Kozeluh, if they melt us both together, there will not yet be stuff enough to make a real Haydn."

The older master felt the same admiration for the achievements of his young friend. When a music lover invited Haydn, in 1787, to write an opera for Prague, he answered:

"You want an opera buffa from me. I will send it with pleasure, if you care to have it for your own use. But it would not be suitable for a performance at the Prague theatre. All my operas have been written especially for our ensemble at Esterhaz and could not be produced elsewhere with the same effect. It would, of course, be quite another matter if I had the pleasure of composing a special work for your theatre. In any case that would be a daring enterprise, as the great Mozart can hardly be equaled by anybody. Oh, could I only explain to every musical friend the inimitable art of Mozart, its depth, and the greatness of its emotion, and its unique musical conception, as I myself feel and understand it; every nation would strive to have such a treasure in its midst. It grieves me that this unique Mozart has not yet been engaged by an Imperial or Royal Court. Do forgive this outburst; but I love this man too much."

Not often has a composer written such a letter about a fellow artist who was still alive and might have been considered a serious competitor. Haydn, however, used every possible occasion to express in public this conviction: "Mozart is the greatest composer the world has at present."

We are generally inclined to forgive a genius's minor or even greater weakness of character. We allow him certain liberties both in ethical and moral respects. The example of Mozart and Haydn shows, however, that real greatness reveals itself not only in creative power but also in character.

Preparedness Leads to Success

(Continued from Page 850)

accepted; there followed four years of studying and coaching under this excellent teacher.

My operatic debut was made in "La Bohème," at Livorno, Italy, the birthplace of Pietro Mascagni. I was determined to learn as many rôles as I could. I studied "Madame Butterfly," "Cavalleria Rusticana," "Rigoletto," "Lucia di Lammermoor," "Traviata," "Faust," "Martha," "La Tosca," and many others, including

modern operas by Pizzetti. For I realized that, if I was to succeed as an opera singer, the more rôles at my command, the more valuable I would be to opera companies. It has always been my good fortune to learn quickly. In studying a new rôle I go over the music with my accompanist; then, after I know the music, I write out the words while the melody is going through my head. I write out the entire score, some-

times two or three times, as well as all of the cues and tail lines of the other parts.

I have always sung leading rôles—a procedure which, wherever possible, singers who want to sing leading rôles should follow from the beginning. Secondary rôles require a special art which can be developed only over a period of years. I sang one hundred and ninety-six performances in Holland, and many new rôles were tried out in such cities as Amsterdam and Rotterdam. New rôles were always sung in the smaller Italian towns, and in these performances one gained valuable routine experience.

In 1926, I heard that Gatti-Casazza would be in Milan. My teacher did not feel that I was ready to have an audition, but against his advice I sang for Gatti. I wanted to become acquainted with him, so that he would know that I was on earth. To my surprise he offered me a contract to sing at the Metropolitan. As I already had contracts to fulfill in Italy, it was not until the following year that my début at the Metropolitan was made, as *Rhadames* in "Aida."

Perhaps a few ideas on vocal production will not be amiss to those who are interested in singing. There should be a facile, easy emission of the voice; one that avoids localization. Trying to make a voice nasal or pinched, in order to procure frontal resonance—which, after all, is only an effect and not a cause—is a point of departure that many people use in vocal emission. The voice should not be forced. Many singers produce sounds that to them seem voluminous, but not to the listener. What sounds large to the listener does not always sound the same to the singer. If one forces or pushes, accurate pitch cannot be expected. Barring any organic imperfection, a person who has musical understanding cannot sing off pitch if the voice is properly produced.

Singers must learn to equalize the scale. From the top to the bottom, a singer should have one equal register. In studying for an equalized scale, the adjustment must take place by control of the breath, rather than by any physical adjustment in the throat.

All singers have many of the same problems, and breathing is one of them. I like to feel that I breathe up from the floor. Standing before an open window, with my shoulders up and chest out, I take in as much air as possible and then exhale slowly. Too much concentration on breathing is unnecessary. However, students should do breathing exercises every day, for proper breathing is the most essential part of singing. One can control the color and *legato* only with breath control.

A daily half hour devoted to vocal exercises should be the minimum. Discipline of the voice will come only through the careful practice of

scales, sustained exercises, and sustained flow of the breath. One should sing phrases to become accustomed gradually to the moulding of phrases from opera scores or standard classics. The singing of arias should not be attempted during the first three years.

The student should vocalize with a singing teacher during the first two years of study. Vocalizing should never be done at home, alone. *Legato* phrasing comes from thorough musicianship, and one should beware of scooping which is not a form of *legato* singing. Over emphasis on the holding of notes should also be avoided. It is correct to make legitimate effects, but this must not be carried too far.

To sum up what has been discussed: the singer first must put the voice in perfect condition; and, second, he must learn several opera rôles from beginning to end. So many students feel that, if they have learned two or three arias from an opera, they know the entire work. This is not true. The opera score and all its details must be thoroughly analyzed. Also, and most important, the singers should know at least two concert programs of varied numbers.

Musical Films of Primary Interest

(Continued from Page 811)

bass violin player, and now one of the technical experts attached to "Blues in the Night," analyzes the attitude of many young people who see jazz bands as the center of fun and conclude that nothing but fun enters the life of the band members. Beginning his current stint of work, at the studio, at 9 A.M. and signing off at 6 P.M., Mr. Cascales says his task is easy and pleasant in comparison with the ardors of band work.

Seventy-five dollars a week, according to Mr. Cascales, is a good salary for the average dance band musician. Out of this, he pays for his keep, and finds that he spends more than he should because of the irregular hours musicians must keep. The strain of playing from 9 P.M. until 2 A.M., with rehearsals extra; long hours in recording studios making discs; extra benefit performances and publicity stunts, shape a difficult routine. The "jump dates" are the worst—one-night stands, usually necessitating riding in a bus all day, rehearsing in the late afternoon, playing all night, and riding again all day.

"It requires a touch of craziness to be able to put up with it," says Mr. Cascales. "A musician is a man who surrenders all idea of having a normal home-life; who shatters his health, like as not; and knows he'll never have any money in the bank—all for the sake of performing with other men who feel just as he does."

THE PIANO ACCORDION

Accordion Preparation Necessary for Orchestra Playing

By Pietro Deiro

As Told to Elvera Collins

STUDENT ACCORDIONISTS have asked for suggestions on the subject of preparing for orchestral playing. We are glad to give this information, but before doing so we urge young accordionists to consider such training as an additional study and not to let it interfere nor take the place of a thorough musical education. Those who have already covered all branches of accordion study can afford the time for specialized training in orchestral playing.

After a student has decided he wants to be an orchestral musician, he should make up his mind to study hard and be thoroughly prepared when he seeks a position. There are many mediocre musicians but not a great number who have risen to the top of their profession; hence there is ample room for capable musicians. Most of the disappointments which come to young musicians are not caused, as they believe, through ill luck or through not knowing influential people. They are caused by lack of preparation. An orchestra is not a school. Professional musicians are busy people, and accordionists who enter their ranks should have made all the necessary preparations with the exception of actual professional experience.

At the very beginning, the orchestral accordionist is confronted with a problem, because his is the only instrument for which no part of the orchestration is arranged. This is still another reason why an accordionist should know music thoroughly before he attempts orchestral work.

And now let us consider some of the essentials. These have been enumerated on previous occasions, but we shall repeat them with a brief discussion of each. First and foremost is the need for rapid technic. Dexterity and velocity must be developed, not only on single note passages, but on thirds, sixths, octaves, and full chords for the right hand. There is a wealth of accordion study material, and we merely suggest that accordionists avail themselves of it and go to work.

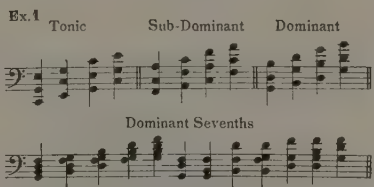
Tricky cadenzas from difficult selections offer good practice possibilities, for an orchestral accordionist never knows just when he may be called upon to play such passages. Charles Magnante says that it was his ability to execute a tricky cadenza which played an important

part in the beginning of his orchestral career, and which opened the door for later successes. So, you see, it is wise to be prepared for anything.

Our old friend, the metronome, is a constant help in building rapid technic. Students should remember that a certain percentage of their speed is discounted when playing in public, so they should strive for perfect playing at a much faster tempo than they intend to use.

Next in our line of orchestra requirements is a knowledge of harmony and especially of the formation of all chords—a subject we have dwelt upon frequently and with much intensity. And any aspiring orchestral accordionists who have neglected these studies must realize at once that it will be absolutely impossible to proceed without them.

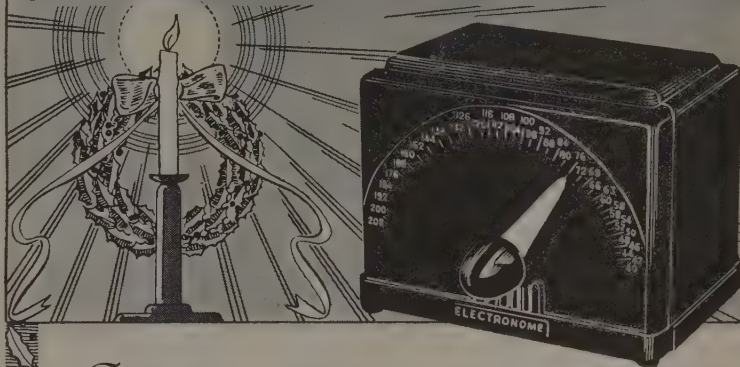
The orchestral accordionist must be familiar with the bass clef and be able to recognize chords at sight, as they are written for piano accompaniment. This will not be difficult if the student knows all chords thoroughly and can identify them in their various positions. Piano accompaniments usually show the chords in open position, as in Example 1. We suggest that students use these measures as an example and write all chords in every key in similar positions, as this will help in recognizing them at sight in the piano part of an orchestration.



Accordionists are frequently called upon to play rhythm chords with their right hand; therefore, it is advisable to practice doing so. As a beginning, we suggest the use of the three principal chords in their various positions. These can be played up and down the piano keyboard to the accompaniment of the basses of the same chords. The chords can then be played as a rhythm exercise by repeating them three to a bar, and then four to a bar, with bass accompaniment. Example 2, taken from the text book, "Sight Reading," shows the principal chords in the key of C. These should be played in all the

(Continued on Page 858)

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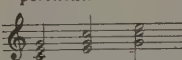
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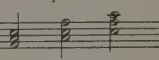
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Ex. 2

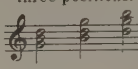
The C Major, or Tonic chord in its three positions.



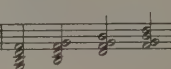
The Sub-Dominant, (or F Major) in its three positions.



The Dominant, (or G Major) in its three positions.

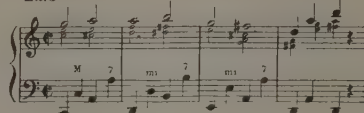


The four positions of the Dominant Seventh.



preparatory for orchestral work consist of learning to transpose, improvise, and quickly to modulate from one key to another.

Ex. 3



positions, both up and down the piano keyboard; and then the principal chords in all other keys should be played accordingly. Familiarity with the chords in various positions enables an accordionist to arrange his right hand rhythm chords close together, making use of their frequent tones.

Chords should always be played in such a way as to bring forth the response as one sound, not as a series of sounds—such as one might hear from a broken chord. The same degree of pressure should be used for each key, so that one tone does not predominate over the others.

The orchestral accordionist must be a good sight reader. The best preparation for this is to do just what the words imply—namely, sight read. For this purpose use a stack of unfamiliar music, and play it through, up to tempo, without retarding for difficult passages. The eyes should be trained constantly to look ahead a measure or two.

When the piano sheet of an orchestration is given to the accordionist, he will have little difficulty with the right hand since he can usually play it as written. There are times when chords with the added octave can be changed and the octave dropped, as this is automatically combined within the accordion. The reading of the bass of the piano part at sight will come with practice. The beginner accordionist can pencil in the names of these chords to help him until he becomes accustomed to them.

The violin or C melody saxophone part is often given to an accordionist. These single tones naturally sound thin and require harmonization at sight. For those not familiar with this subject, we briefly state that all of the harmonization filled in under the melodic line is derived from the bass chord being played at that particular time. Occasionally, the harmonization is placed above the melodic line. Example 3 shows the melody written in large notes, with the added harmonization in small notes. Students can train themselves to do this by practicing on a group of single note melodies.

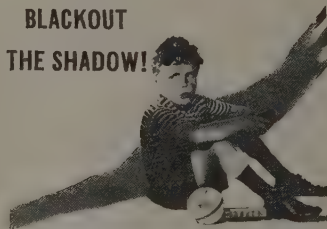
Some of the more difficult studies

The foregoing discussion clearly shows that considerable preparation is necessary for orchestral playing. We have merely touched upon the most important points, but we believe that our suggestions will give accordionists an idea of what they should begin to work on.

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How Music Has Helped in My Life

(Continued from Page 848)

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"While I never had serious intentions of becoming a musician, I had visions at one time of being an artist. Early in my career, I quit the theater for three years, went to Paris on money I had saved, and studied painting. I visited every important art center in Europe, gazed long and lovingly on the masterpieces of painting, copied some of them. On my return to New York, I set myself up as a magazine illustrator. The work was fascinating—when you could get it. Then I discovered something John had already found out. John, too, had the art bug and took a fling at cartooning on the New York Journal. He was promptly fired, and reluctantly went back to the theater. So did I. I guess it's like a fellow having a reliable old flivver and then driving a fine, new car. If he can't pay for the fine new car, he can always go back to the flivver. I suppose acting was in me; it seemed to be the thing I could do best.

Musical Memories

"Some of my fondest memories are of musicians and musical people I have known. When still attending Seton Hall, East Orange, New Jersey, as a school boy, I grew to know Thomas A. Edison and his wife, who took an interest in some of us at the school. It was Edison's fondness for music that led to his in-

numerable researches that resulted in the phonograph.

"Victor Herbert was another of my idols. I never did much talking when Herbert was around, just listened. He seemed to fill any sized room with his presence. I recall a visit to him once in Willow Grove, Pennsylvania, where he played regularly every summer with his band. As he returned to his dressing-room after a performance, wringing wet with perspiration, he would throw off his coat, roll up his sleeves, and start right in scoring one of his compositions—talking all the while about this, that, and everything. He was one of the most vigorous and active men I ever knew, with a keen zest for life.

"Among other musical friends are: Lawrence Tibbett, John Barbiroli, David Mannes, Albert Coates, Charles Wakefield Cadman, Herbert Stothart, to name a few. While playing on the set of 'The Bad Man,' I recently had an opportunity to greet Marian Anderson. Both of us are from Philadelphia, and we spent an hour discussing that beautiful city, then and now.

"Since I have a piano in my dressing-room at the M-G-M studio, people sometimes ask me if I use music to induce moods in acting. I know that some actors do this, but I have never been guilty. I find that music breaks in on acting and vice versa. When listening to music that is worth listening to, I must give my whole attention to it. When acting, I must likewise concentrate my whole attention on the rôle.

"I do, however, use music to get away from acting. Sometimes I will sit down at the piano and soon forget my weariness. Music has been a recreation, refreshment, solace, stimulant to me. In studying music and painting, I believe I have made myself a better actor, for all art has common fundamentals.

"When not before the camera, I spend much of my time on my farm in the San Fernando Valley, putting about, etching and composing, listening to music. A man must have some interest outside of the work he does. These interests keep my mind young and active. I have a small studio in the farmhouse and, adjoining it, a music room with piano, a fine phonograph and one of the most complete collections of record albums in the West, ranging from Bach on down to Prokofieff. I still wonder to think that we can have the great music of the world right in our own homes.

"I believe those in the music profession could well give some thought to the musical amateur. The amateur loves music for its own sake. He does not have to depend on it for a livelihood. His enjoyment in making it can be keen, but he must be treated with special consideration. These people should be taught music not so much with the idea of pleasing others as of pleasing themselves. If a man plays an instrument, even badly, he has a sure escape from his work, from the world, and this is not the kind of escape that has any hangovers. If a man learns to compose, not with the idea of publication, but for the inner satisfaction of expressing himself, he has opened another door on life. Art is inexhaustible; it leads you on and on. It's a constant challenge. And, with art as a companion, it would seem that a man could never quite lose interest in life."

SPECIAL NOTICES AND ANNOUNCEMENTS

SPECIAL NOTICES

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What is the Value of a New York Début?

(Continued from Page 818)

attended concerts there. Wherever you live, you have listened to the Town Hall "Town Meeting of The Air" discussions, under the direction of George V. Denny, Jr. The Town Hall, Incorporated, is an organization devoted to the encouragement of the democratic principles of life. It maintains its own building in West Forty-Third Street, the upper stories of which are occupied by club rooms and offices, and the street floor by the auditorium. Ranking musicians and lecturers rent the auditorium for public performances. When not so engaged, the hall is used for lecture-discussions and meetings of the organization itself. Each year, Town Hall, Incorporated, offers a special series of eight concerts, known as the Town Hall Endowment Series. Seven of these concerts are given by the "biggest box-office names" available, and the proceeds are used to defray the various expenses of the organization's own activities. It is the eighth concert in the series which is of especial interest to a discussion of securing democratic patronage for musical newcomers, and it is analyzed here in the hope that other communities may find a measure of help in solving musical problems of their own.

The Survival of the Fittest

According to Mr. Kenneth Klein, Director of the Town Hall Concert Department, hundreds of début artists engage the hall each year, in the hope of being recognized and launched upon their careers. Some ninety per-cent of these young people are seldom heard from again.

"On the face of it," says Mr. Klein, "this must look as though the great proportion of our débutant artists are less than satisfying, but experience shows this to be far from the actual case. There are many contributory factors which can result in an inexperienced artist's failing to do himself justice. He may be feeling ill or excessively nervous when the great day arrives. Or inclement weather may keep the public away from the recital, and a near-empty hall has a devastating effect on a performer's spirits. Or some major artist may be performing at another hall at the same hour, attracting both public and first-line critics away from the newcomer. Or the critics (who often have several events to cover on the same night) may drop in for the first half of the program only, taking their departure before the young artist has really found himself, and leaving with an honest yet incomplete impression of

his powers. Any or all of these factors—not one of which has to do with actual musical worth—may wreck the plans of years. A single less-than-satisfactory performance and a single set of less-than-satisfactory reviews are by no means to be taken as the full and final measure of a young artist's abilities. Of the ninety per-cent who retire to obscurity, there must be many who could make a far better impression, if they had another chance. Yet not all of these beginners can afford a second chance. For this reason, Town Hall has devised a means of giving certain outstanding young artists a second public launching, under the most favorable auspices.

"A record is kept of every recital given in the Hall by artists under thirty years of age. At the end of the season, a list of these names is sent to all of the New York music critics, with the request that each select the one whom he considers most promising. The votes of the critics are then submitted to the Town Hall's music committee—a group of distinguished music patrons—which makes the final selection, deciding upon the one young performer whose gifts, abilities, and general demeanor in performance seem most worthy of public encouragement."

A Proven Success

"To this performer, the Town Hall awards a recital, cost free, to be included as the eighth in the Town Hall Endowment Series during the following season. Inasmuch as the Series is planned as a unit course, and as the other seven concerts are given by the greatest artists in the world, the eighth concert is assured of a capacity house, attention from the major press, and the most advantageous sort of advance publicity. The Town Hall Award plan is now in its fourth year, and has proven so successful to artists and public alike that it is to be continued. The three awards to date were given to Rosalind Tureck (for her all-Bach piano recitals), to Carroll Glenn, violinist, and to Dorothy Maynor, soprano. Although the award does help meritorious young artists, its chief purpose is in no sense a charitable one. It is given to provide recognition for and encouragement of genuine artistic accomplishment. And besides aiding the young artist, the award acquaints the public with the performer found worthy of selection. Our records show, further, that local managers all over the country are willing to 'risk business' with the winner of a Town Hall Award."

This seems an altogether democratic means of providing patronage for young artists, and there are a number of ways in which smaller communities, without an organized Town Hall system, could derive helpful suggestions from it. For example, Mr. Klein was visited recently by a young American singer, burning to be heard in the metropolis, able to

produce most favorable notices from his home city, yet unable to hire a New York hall. Since this situation is by no means unique, a plan might be worked out whereby local music lovers could enlist the coöperation of art patrons, clubs, and newspapers in awarding a New York début to that beginner who made the most favorable impression in his own state. Further contests might be arranged for the outstanding pupils of local teachers, the winner to be sent as regional representative to the contests of the Federation of Women's Clubs. Local radio stations might be persuaded to arrange regular recitals by local candidates for fame, the public acting as judge, and the winner being awarded a début in a city where he could be heard by the major press.

The Town Hall has developed another aid to young artists. Any beginner who gives his first public concert in Town Hall on a week-day afternoon receives, cost free, a set of phonograph records of his performance. Such a means of self-appraisal under actual performance conditions is invaluable to any artist, especially an inexperienced one. (In one case, at least, these recordings enabled the young performer to prove a critic in error!) Here, too, is a possible hint for other communities. The award in contests for performers who have not yet reached the début stage might take the form of recordings.

We cannot, in the nature of things, go on listening to the Tibbetts, the Andersons, the Rachmaninoffs forever. Newcomers must be encouraged to take their places, and the public must be made aware of who these newcomers are. Democratic public patronage seems the best, most American way of encouraging these young people to find their levels, by helping them to stand on their own feet and to know themselves.

Musical Broadcasting Events of Importance

(Continued from Page 812)

son of a friend: "He's just like a musical granddaddy to me; I've learned a lot about music by listening to his broadcasts."

There will be three Music Appreciation programs during December—the 5th, 12th, and 19th. The concert of the 5th is divided between Series A (Instruments of the Orchestra) and C (Form in Music). The first part of the program will concern itself with music for harp and piano, and the latter part with "Theme and Variations," in which a movement from Tchaikowsky's "Suite No. 3" will be played. On the 12th—Series B (The Imaginative Side of Music) and D (Composers)—the program is

(Continued on Page 866)

Unifying Piano Study

(Continued from Page 855)

be exaggerated, I have not meant to imply that it can be dealt with in an off-hand manner. As the student's general musical progress advances, he should work (but not exclusively) at purely technical studies of greater difficulty. While it is useful to take problem passages out of their musical context and work at them intensely, such means will never give one all the technic he needs. It is advisable to fortify oneself, not only with individual specimen passages, but with the technical formulae for all uses. A pianist may work for years at pieces without ever encountering scales in all the keys. Yet he needs them. Thus, he is wise to provide himself with these scale-formulae for their own sake. The same is true of arpeggio work, thirds, sixths, leaps, octaves, all the distinctly technical problems. They should be included in the equipment of every piano student—but gradually, progressively, never in concentrated doses, and never apart from the complete study of music.

The student who wishes to improve his reading can do so by devoting no more than ten minutes a day to practice in reading. If he does this attentively, he will read well by the end of the year.

Meaning of Musical Memory

The cultivation of musical memory involves interest, alertness, and the getting rid of those loose habits of thinking that cause people to say, "I think it was Thursday, or maybe it was Friday? I'm not sure!" This does not do in music. You can't merely think it is the chord of C-major you need; you have to be sure! In essence, musical memory is the same as general memory. You remember easily if you pay attention through interest; the average person remembers the telephone numbers of his friends, even though he would be quite unable to repeat a string of unassociated numbers. His interest stimulates him to do so. The student will find that he can memorize music in which he is interested, provided, of course, that he has learned it intelligently in the first place.

Throughout the entire course of piano study, interest and intelligent learning must combine to produce satisfactory results. For that reason I hold that the most intelligent way to capture interest and insure good study habits is to approach the subject as a unified whole, allowing each of its components to supplement, but never to supplant the other.

New Metropolitan Star

(Continued from Page 802)

Lyric Theater was formed, he was engaged as a star of both Broadway productions: "The Devil and Daniel Webster" and "Susanna, Don't You Cry." He sang with the St. Louis Municipal Opera Company, with the New York Oratorio Society, as guest star with Grace Moore on the Chesterfield Hour, as soloist with the Hartford Oratorio Society, and he concertized throughout the country. By the time 1940 rolled around, Lansing Hatfield had just about everything a young singer could wish for, with one exception—a contract with the Metropolitan Opera Company.

But Auditions of the Air were still being held, and, being a Hatfield, Lansing had no thought of giving up. In 1940, he tried once again. This time he succeeded in passing the jury, and, although it meant flying five thousand miles from various

concert engagements, he was present for preliminary, semi-final and final auditions. After many eliminations, among seven hundred contestants, he was one of eight finalists who waited and hoped and hardly dared to breathe while judges tried to cut the list down to three. Then, when at last their verdict was given, Lansing Hatfield received his reward; he was presented with a check for one thousand dollars, together with a silver plaque and, on March 23rd, 1941, a Metropolitan Opera Company contract. He was the only male winner.

In next month's ETUDE this department will tell the story of another of these winners, giving the interesting facts—as told to the writer by Mary Van Kirk, of the manner in which she rose from a newsgirl and ice peddling childhood to Metropolitan stardom.

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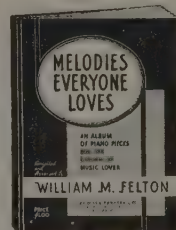
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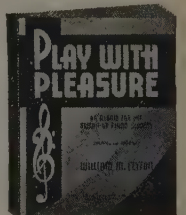
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MUSIC PUBLICATIONS
1712 CHESTNUT ST., PHILA., PA.

Piano Duet Albums

CHRISTMAS CAROLS—In Very Easy Arr. For Piano Duet—By Ada Richter (75c)

Holiday Cash Price, 50c Postpaid

The gaily-decorated cover in the Christmas colors, red and green, adds to the attractiveness of this fine collection of carols as a gift book for young pianists. The texts are printed between the staves in each part and the arrangements may be used to accompany the singing.

CLASSIC MASTERS DUET BOOK—For the Piano—Compiled and Arranged by Leopold J. Beer (75c)

Holiday Cash Price, 50c Postpaid

Musicians have been quick to recognize the charm and worth of this little collection which, new as it is, has proven its need with its success. Of its contents and the musicianly arrangements in which they appear, we are justly proud. Here, in company with pieces by Mozart, Handel, and Scarlatti, one finds such exquisite early works as Hassler's *Allegretto Scherzando*; Krebs' *Bourree*; Couperin's *Rigaudon*; Rameau's *Mener*; Kirchner's *Gavotte*; and the *Rondo* by Marpurg. There are twelve delightful numbers in all.

SIDE BY SIDE—A Piano Duet Book for Young Players—By Ella Ketterer (75c)

Holiday Cash Price, 50c Postpaid

What a charming book this is, from its very bright and attractive front cover to the last measure of the tenth little duet number it contains. These duets are for the first and second year of study. In some the melody is in the *Primo*; in others in the *Secondo*. There is good rhythmic, mood, and key variety for such early grade pieces. Tastefully illustrated.

RECREATIONAL ALBUM—For Piano Duet Players (\$1.00) Holiday Cash Price, 60c Postpaid

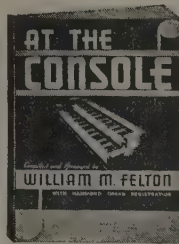
Numbers of a lighter type for recital use, or keyboard diversion, by players of modern ability. *Sleeping Daffodils* (Overlaid), *Dark Eyes*, *Sweet Joanne* (Vedova), and *Arabian Nights* (Grey) give some idea of the interesting contents.

* CONCERT DUETS (\$1.25)

Holiday Cash Price, 75c Postpaid

It is doubtful if any collection of substantial piano duets anywhere near approaches this compilation in popularity. There is quite a variety. Players in grades three and four may handle most of them although several are a little more difficult.

Organ Collections



AT THE CONSOLE—A Collection of Transcriptions from the Masters for the Pipe Organ or Electronic Type of Organ—Compiled and Arranged by William M. Felton—With Special Registration for the Hammond Organ (\$1.00)

Holiday Cash Price, 70c Postpaid

Anyone who plays an organ will agree that this recently issued volume of over 140 pages is a remarkable bargain, especially at the special holiday price. The dual registration indications make its 46 compositions available both for those who perform on a standard pipe organ, and for those who play the electronic type of organ such as the Hammond, now being installed in many churches, studios, and private homes. Concert selections and church numbers are included.

THE CHAPEL ORGANIST—Compiled by Rob Roy Peery (Cloth \$1.50)

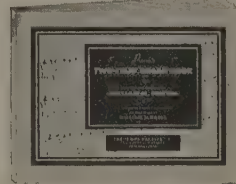
Holiday Cash Price, \$1.00 Postpaid

This is a good supply of easy preludes and postludes and acceptable melodious offertories. None of the 28 pieces in this book makes registration demands beyond the equipment of the average 2-manual organ with pedals.

PRESSER'S TWO-STAFF ORGAN BOOK—Compiled and Arr. by Wm. M. Felton (\$1.00)

Holiday Cash Price, 60c Postpaid

The 32 numbers in this book will prove very useful to all organists, although the special way in which they are presented makes them a real aid to the beginning organist. There are only two staves used, the pedal notes being on the same staff as that used for the left hand.



* ECCLESIAE ORGANUM—Compiled and Edited by Dr. Wm. C. Carl (Cloth \$2.50)

Holiday Cash Price, \$1.80

A well assorted collection of music chosen specifically for church use. The contents are classified, giving 10 preludes, 10 offertories and 10 postludes.

* THE ORGAN PLAYER—Compiled by Preston Ware Orem (Cloth \$2.00)

Holiday Cash Price, \$1.30

This immensely successful album answers practically every need of the average organist. The selections are adaptable to either two or three-manual organs.

LET'S STAY WELL!—By Lysbeth Boyd Borie and Ada Richter (Cloth \$1.00)

Holiday Cash Price, 70c Postpaid

Hints for health and happiness in song. In keeping with our national crusade for well being, these charming little songs for children definitely encourage health habits. By means of Mrs. Borie's delightful and amusing texts, one sugar-coated health rule after another is implied, and by means of the tuneful music they are easy to learn. Some of the refreshing titles are: *Bunnie Rabbit Bruns*; *Chew Chew Train*; *Tooth Brush Drill*; *Fresh Air in Your Tires*; and *Just Soap-singing*. The engaging illustrations are by Ethel Smyth.

For the Violinist

* ALBUM OF FAVORITE FIRST POSITION PIECES—For Violin and Piano (\$1.00)

Holiday Cash Price, 60c Postpaid

22 easy-to-play violin solos which are very interesting to first and second year violin students. They provide melodious and attractive pieces for study and early recital playing. Piano accompaniments are effective but not difficult.

SUNDAY MUSIC—For Violin and Piano (\$1.00)

Holiday Cash Price, 60c Postpaid

16 substantial, but not difficult, violin pieces. Their dignified characteristics and qualities of calmness make them particularly suitable for church or Sunday School solos.

FAVORITE OLD-TIME TUNES—For Violin and Piano (\$1.00)

Holiday Cash Price, 60c Postpaid

Even the best violinists frequently join the "fiddlers" in playing old familiar strains, dances and jigs. Here is a generous-size collection that is in great favor, and, annually, at the holiday season, many copies find their way into some violinist's Christmas stocking.

ALBUM OF TRANSCRIPTIONS—By Arthur Hartmann—For Violin and Piano (\$1.00)

Holiday Cash Price, 60c Postpaid

These fine transcriptions have a popularity with recital violinists as well as with students. The violin parts are limited chiefly to the first and third positions.

INDIAN MELODIES—For Violin and Piano—By Thurlow Lieurance (\$1.00)

Holiday Cash Price, 70c Postpaid

Four beautiful numbers utilizing uncovered gems in the music of American Indians. Used in the best violin recitals.

Books on Music

YOUNG FOLKS' PICTURE HISTORY OF MUSIC—By James Francis Cooke (\$1.00)

Holiday Cash Price, 70c

Gives the child student an acquaintance with important things concerning the earliest known music, and the development of music through the eras of all the great masters. Over 100 cut-out pictures are supplied to be pasted in the book. These pictures illustrate incidents in the lives of great composers, show their birthplaces and other musical shrines, include portraits of the old masters and famous modern composers, and give pictures of practically all of the instruments of the modern symphony orchestra.

STANDARD HISTORY OF MUSIC—Latest, Revised Edition—By James Francis Cooke (Cloth \$1.50)

Holiday Cash Price, \$1.10

This, the "best seller" in musical literature for more than a quarter of a century, leaps to new heights in its latest, revised edition. Added matter, to bring the original text up-to-date, has enlarged it to 321 pages. Here is a thoroughly enjoyable story of the romance and lore of music. Over 200 illustrations. Nearly 900 names and well over 100 subjects are indexed.



THE LISTENER'S BOOK ON HARMONY—An "Open Sesame" to Musical Enjoyment—By Lawrence Abbott (Cloth \$3.50)

Holiday Cash Price, \$2.50 Postpaid

The outstanding book on "Music as a language of tones and chords." By means of able discussion and thematic illustration, it lays firm, logical foundations for a fuller grasp of music's meaning. Be it symphonic, string quartet, band music, or the latest "hot jazz" arrangement, Mr. Abbott's book leads to a direct perception of the composer's message. The author is a practical musician and serious thinker. His experience as assistant to Dr. Walter Damrosch in arranging the notable NBC Music Appreciation Hours, and his rational approach to his subject qualify him pre-eminently to prepare such a work as is here offered.

PIANO PLAYING WITH PIANO QUESTIONS ANSWERED—By Josef Hofmann (Cloth \$2.00)

Holiday Cash Price, \$1.45

One of the most highly esteemed and most extensively used sources of information upon vital points in piano playing. Besides being a guide to modern piano forte playing it gives authoritative answers to two hundred specific questions on the subject.

STUDENT'S PRONOUNCING MUSICAL DICTIONARY—(Pocket Size)—By Dr. H. A. Clarke (30c)

Holiday Cash Price, 20c Postpaid

All the musical terms in common use are found in this compact little storehouse of musical information. Includes birth and death dates of over 350 famous musicians of all times.

MUSICAL DICTIONARY AND PRONOUNCING GUIDE—By H. N. Redman (Flex. Cloth 60c)

Holiday Cash Price, 45c Postpaid

This is a mighty fine and quite comprehensive dictionary of music terms. Convenient size, 4 1/2" x 9".

CHILD'S OWN BOOK OF GREAT MUSICIANS—A Series of 19 Booklets, Each Devoted to a Great Composer—(Sold Separately)—By Thomas Tapper (20c each)

Holiday Cash Price, 12c Each Postpaid

BACH	FOSTER	MACDOWELL	SCHUMANN
BEETHOVEN	CHOPIN	MENDLSOHN	TSCHAIKOWSKY
BRAHMS	HAYDN	MOZART	
CHOPIN	LISZT	NEVIN	VERDI
DVORAK		SCHUBERT	WAGNER

There is a real musical incentive for young students in these booklets with their cut-out pictures and simple, yet gripping stories of the great composers. Besides the cut-out pictures to paste in the story, each book has a needle, silk-cord and directions as to binding. Blank pages at the back permit the child to rewrite the story in his own words. In this *Child's Own Book of Great Musicians* series there is a booklet for each of the above composers and these are sold separately.

GAMES AND DANCES FOR EXERCISE AND RECREATION (New Edition)—By William A. Stecher and Grover W. Mueller (Cloth \$3.00)

Holiday Cash Price, \$2.25 Postpaid

An invaluable gift book for recreational directors, camp leaders, school and kindergarten teachers, and workers in similar fields. From the pens of two authorities on the subject in the Philadelphia schools, this excellent work in its enlarged edition contains more than four hundred pages of useful and helpful ideas. Every age from early childhood to full maturity has been considered. Music for some of the dances is included, and there are numerous diagrammatic drawings.

Is it more fun to belong to a Junior Music Club or to study by myself?

(Prize winner in Class A)

It is much more fun to belong to a Junior Music Club than to do all my studying by myself, because a club can give me the chance to hear and review all the thoughts, expressions, and talents of fellow students of music that I otherwise would miss. Being interested in music and musicians I naturally get fun and benefits from hearing music played and the lives of musicians and composers discussed by others. The other members of a club may have a special interest in some musicians or phase of musical appreciation that I have entirely overlooked. By hearing and discussing these, I have had a new musical field opened to me. Then too, music being something that must be heard to be appreciated, how can we do better than to join together in a club with an interchange of talent, understanding and appreciation? Surely it is more fun that way.

Joan Petrequin (Age 16),
Missouri



JUNIOR PIANO ORCHESTRA OF NEWARK, NEW JERSEY
How many hands are playing?

An Open Meeting Recital

By Marie Stone

Grace had just finished calling the Junior Music Club members to order when Miss Morse, their piano teacher, entered the room. "I cannot stay long children," she said, "but I have a suggestion for your next music club recital.

"In place of the formal recital you usually give, why not have an open club meeting for the audience of parents and friends? You could use my studio for the stage, and seat the audience in the reception room where they could see everything through the large arched doorway."

"Do you mean for us to act as if we didn't know there was an audience, and talk exactly as we do at our club meetings?" asked Donna Mae.

"That's it," answered the teacher. "If you kept the inner room darkened until the people in the audience were all seated, and then turned on the lights, and dimmed those in the waiting room it would be somewhat like a theater. As the lights go on the club hostess for the evening would be seen in the studio busily tidying up the room just as anyone would do when expecting company. The club mem-

bers could arrive by ones or twos; take off their hats and coats, and make themselves at home.

"You could follow your regular form of answering roll call by having each member play a scale; first telling what it is, and the number and names of the sharps or flats it contains.

"The business session should be short, and orderly.

"Select a good reader, and have him or her to read a story about a composer, a composition, or some musical instrument. Ask each other questions, and discuss what has been read.

"Then during the music program have each member announce his piece, and explain what it is about.

"The main idea would be to show the people in the audience that your club meetings are really educational, and not just time wasting activities. I'm only suggesting this plan," she added. "You children are to do as you think best about it."

After much careful planning the club members did give their recital in this form, and to their delight it proved so well liked that they had to repeat it.

THE JUNIOR ETUDE will award three worth while prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to puzzles. Contest is open to all boys and girls under eighteen years of age, whether a Junior Club member or not. Contestants are grouped according to age as follows:

Junior Etude Contest

SUBJECT FOR THIS MONTH

"My Favorite Composition and Why"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than December 15th. Winners will appear in the March issue.

CONTEST RULES

- Contributions must contain not over one hundred and fifty words.
- Name, age and class (A, B, or C) must appear in upper left corner and your address in the upper right corner of your paper. If you need more than one sheet of paper, be sure to do this on each sheet.
- Write on one side of paper only and do not use a typewriter.
- Do not have anyone copy your work for you.
- Clubs or schools are requested to hold a preliminary contest and to submit not more than six entries (two for each class).
- Entries which do not meet these requirements will not be eligible for prizes.

Christmas Carol Puzzle

Start at the lower right corner, move in any direction to the next letter. What titles of Christmas Carols can you find? Letters may be used more than once but the line from letter to letter must be continuous throughout the puzzle, and no letter omitted.

S O M E F H E I
A H C A Y T F R
L N I L L R H S
S E T H F U E T
E I A O S E E N
C R O F G K W O
N E L E N I L E
E S I T I G H T
W G N K D O O G



YOUNG AMERICA

Upper—John Douglas Pettit (Age 8 months)
Houston, Texas
Lower—Carol Simon (Age 10 months)
Spencer, Nebraska

Honorable Mention for September Essays:

Elsa Odete Rodriques; Hilja Lubja; Nancy Winterfield; Marjorie Ellen Turley; Guy McAteer Brown; Ernest Russell; Elaine Connell; Marian Villiers; Eleanor Marie Wharton; Ilsa Henderson; Paul Rodney; Jane Allison; Alicia Jennings; Gertrude Wiest; Mary Helen Johnson; Jack Brenner; Rose Rinker; Doris Heller; Anna Lettweller; Eunice Ball; Muriel Hopper; Jean Ackerman; Grace Fiedler; Polly McHugh; Betty Jean Alexander; Lillian Graff; Charlotte V. Giddings.

Prize Winners for September Puzzle:

Class A, Mary Elizabeth Patrick (Age 15),
Mississippi
Class B, Frances Stellingwerf (Age 13), New
Jersey
Class C, Dwight Reneker (Age 10), Pennsylvania

Honorable Mention for September Puzzles:

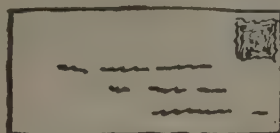
Mary Lou Hostetter; Caroline Jones; Martha W. Duval; Marjorie Ann Pettit; Emma George Carr; Elaine Schweiger; Elsa Odete Rodriques; Constance Morton; Mary Alice Shoemaker; Edna White Martin; Ethel Rogers; Cella Minnenwell; Anita Forsythe; Eldred Moncure; Henrietta Schlegel; May Wilson Allen; Spencer Rutherford; John Conrad; Anna Marie Shipman; Vera Barndt; Florence Peterson; Florence Wolff; Patsy Thornton; Doris McCartney; Peter Weldman Turner.

Is it more fun to belong to a Junior Music Club or to study by myself?

(Prize winner in Class C)

It is more fun to belong to a music club than to study by myself, because I like the companionship of the other members. Our counselor assigns us questions on a certain subject and we take them home and look up the answers and read the questions and the answers at our next meeting. And we have fun playing musical games and filling in the blanks in the sentences. It is very interesting to go on an imaginary musical trip around the world. And we have each other in the music club and we work together.

Emma George Carr (Age 10),
Mississippi



DEAR JUNIOR ETUDE:

I am writing to tell you about my musical experience playing the piano and accompanying my young sister on the violin. I started to play the piano when I was three years old, playing my first concert in a theater. When I was five I played in Steinway Hall, where my playing was recorded. It was a thrill to hear myself playing and at the end to hear the applause of the audience. After hearing the recordings I notice how far ahead I have advanced. My sister started violin when she was three, also. I accompany her at all recitals and on the radio. She also made a recording during a concert. I shall always like these records in years to come. We both enjoy playing solos together, and are looking forward to giving a bigger concert.

From your friends,
CARMELO ALCARO (Age 9),
ANITA ALCARO (Age 6),
New York, N. Y.

Music Pictures

By Frances Gorman Risser

A painter makes pictures
That brings us delight,
Quaint landscapes, gay gardens,
The moon silvered night,
The rain, storms at sea, or
The dawn's rosy light.

But you can make pictures
Of sounds, that will please,
Bird calls, waterfalls, or
The hum of the breeze;
Or storm winds wild songs, as
They roar over seas,
Your canvas? The piano!
Your brushes? The keys!

A Memorizing Plan That Works

(Continued from Page 825)

Follow the individual voices of the right and left hand, and you will notice that the right hand and the bass voice move parallel for the first three notes and then move toward each other; while the right hand and tenor move toward each other; also that the movement in all three voices at this point is by half-steps.

Step 3. The relationship between the beginnings and ends of figures.

This is simple, because each figure has already been studied intensively.

Note that the right hand from Figure 1 to Figure 2 jumps up a fifth, from C to G. The left hand jumps down a third, C to A.

Figure 2 to Figure 3, right hand moves step-wise into C. The left hand jumps down the octave to E.

Figure 3 and 4, right hand, are just a repetition. The left hand keeps the tenor C; bass moves step-wise, E to F.

Figures 4 to 5. The right hand moves down a half-step from A to Ab. The left hand bass voice stays on F; the tenor moves down, as does the right hand, a half-step.

Now you are ready to go to the piano. Perhaps some of you can already play the piece through without the music. But you are not expected to do so at this time. So far, the memorizing has been planned and prepared, not completed. Therefore, take the music and the study outline with you, for reference if you should need them.

Step 4. Completion of memorizing at the piano.

Review Figure 1 mentally. Play the right hand without the music. If not successful, review again and play again. Then try the left hand. When both are smooth, try them together, and repeat until smooth.

Review Figure 2 mentally; first the right hand, then the left, and finally both hands together as before. Continue this procedure until you are able to play the right hand of each figure, the left hand of each figure and both hands together without the music.

Now try the right hand of the entire composition straight through, without the music. Repeat until it is smooth. Do the same with the left and finally with both. And repeat until smooth.

Now leave it.

Step 5. Review one hour later.

Try the piece through without the music about one hour later, to see how much you have really learned. Weak passages should be studied again without playing, and then repeated on the piano. Also repeat the whole until smooth.

Step 6. Try to write the composition on music paper.

After the second practicing, try to write the composition on manuscript paper. If you can accomplish this, you really know it—and when you really know it, you can play it in public without the least anxiety. Furthermore, writing music is the best way to improve your reading, your appreciation of detail, your powers of observation, and your rhythmic precision.

Step 6. Play the composition for someone.

So far, all the learning has been done without an audience. The surest test of how well you know what you have learned is to play it for someone. Anyone will do as an audience. Do not be upset if an error slips in, or if it is not successful the first time. Persist until it is smooth.

Now, disregarding the hour interval between the first and second practicing, how long did the whole process take? Whatever the time, remember this: if you will try to learn an eight-measure piece each day by this method, you will notice how quickly your speed and power increase. And as you improve, you will discover that more difficult music will succumb to the method just as readily as the simpler music. You will see more interesting things in your music than ever you dreamed existed; and in addition mistakes will never have to be eliminated in your practicing, since by this thorough preparation before playing, they have never been allowed to appear.

Insist on securing a tonal effect from the printed page, without playing. This capacity is invaluable for every musician and can be cultivated by concentrating on the relationship between tones within the scale, both mentally and at the keyboard.

Remember that, no matter how long and complex a composition may be, it can always be broken up into eight-measure fragments and practiced in the manner described. But, above all, do not let your fingers do the learning before your head. Put down on the keyboard only what your head has seen, contemplated and digested. And your fingers will become your obedient slaves!

Records of Commanding Interest

(Continued from Page 810)

had something to do with this. The opera contains some of the best music that Taylor has accomplished—the *Dream Music* from Act 3, which proves as effective on records as it did in the opera house. Barlow gives it an expressive performance.

Beethoven: Quartet in B-flat major, Op. 130; Busch Quartet. Columbia set M-474.

This is the quartet for which Beethoven at first wrote his *Grand Fugue* as a finale, later replacing it, at the instigation of his friends, with a more joyous *rondo*. It remains one of the composer's most cherishable quartets; it was, we are told, one of his favorites. The Busch Quartet presents a performance in which there is feeling for good phrasing and attention to dynamics, although tonally less polished than the earlier Budapest version. In two movements, however, the *Alla danza Tedesca* and the finale, the tempi adopted by the Buschs are preferable to that of the Budapest.

Mozart: Sonata in E-flat, K.380; Albert Spalding, violin, and André Benoist, piano. Victor set M-819.

Mozart: Serenade No. 11 in E-flat, K. 375; the Alumni Orchestra of the National Orchestral Association, conducted by Richard Korn. Victor set M-826. Both works are representative of Mozart's elation at his freedom from the tyranny of the Archbishop of Salzburg, and of his youthful individuality and ability to handle form. *The Serenade*—for two oboes, two clarinets, two horns, and two bassoons—marks an advancement over earlier 18th-century music of diversion. Although taste and musician-ship are evidenced in the Spalding-Benoist performance of the "Sonata," there is a singular lack of emotional feeling.

Saint-Saëns: Sonata No. 1 in D minor, Op. 75; Andre Pascal, violin, and Isidor Philipp, piano. Columbia set M-471.

It is the performance here which enhances the music, for Pascal and Philipp, formerly heads of the violin and piano departments, respectively, of the Paris Conservatory, turn in a magnificent reading of this work.

Rachmaninoff: Suite No. 2, for two pianos, Op. 17; Vronsky and Babin. Victor set M-822.

The artists made a previous recording of this work in 1934. It affords some effective passages for the players but its monotony of style does not make for sustained listening. However, there will undoubtedly be some who will find the well played performance entertaining as well as instructive.

Leoncavallo: Pagliacci (complete recording); Soloists, Chorus and Orchestra of the La Scala, Milan, conducted by Lorenzo Molajoli. Columbia set Op. 22.

The recording here dates from 1930, but still sounds well. Of the principals (Merli as *Canio*; Galeffi as *Tonio*; Pampanini as *Nedda*; and Vanelli as *Silvio*) only Pampanini and Vanelli turn in a first rate performance. One turns to the Victor set, featuring Gigli, for the best performance of this opera on records.

Recommended: Nocolai-Bach: Chorale—Now Let Every Tongue, from

"*Sleeper's Awake*"; and **Bach: Chorale—My Dearest Jesus,** from "St. Matthew Passion" (both orchestrated by Charles O'Connell). Victor disc 18166. Bach in the modern manner, effectively contrived and performed. **Rossini: La Gazza Ladra—Overture;** Arthur Fiedler and the Boston "Pops" Orchestra. Victor disc 13751. Incisive Rossini playing. **Strauss: Wine, Women and Song—Waltz;** Felix Weingartner and the Paris Conservatory Orchestra. Columbia disc 7389-M. A modern recording of an old favorite—well played. **Duparc: Chanson triste;** and **Bachelet: Chere Nuit;** Eleanor Steber, soprano. Victor disc 18088. Miss Steber, a newcomer at the Metropolitan Opera, employs to good advantage her beautiful lyric voice, especially in the Bachelet. **McDonald: Songs of Conquest;** and **Sibelius: Day Is Done;** The University of Pennsylvania Choral Society, directed by Harl McDonald. Victor set M-823. McDonald has always been interested in the pioneer days of America, and the poems he has set to music are full of the pioneering spirit. The chorus sings extremely well. **American Folk Lore—Vol. 3;** John Jacob Niles, tenor, with dulcimer and piano accompaniments. Victor set M-824. This group of American folk ballads collected and arranged by Mr. Niles is mostly of a melancholy nature. The singer voices them in his usual, or should one say unusual, style. **Wagner-Sanromá: Magic Fire Music;** and (a) **Sinding: Rustle of Spring;** (b) **Grieg: The Butterfly;** Jesús Maria Sanromá, pianist. Victor disc 18153.

Musical Broadcasting Events of Importance

(Continued from Page 860)

given over at first to "Fun in Music" and later to a Mozart program. On the 19th (Series A and C), the program centers first around music for the flute and clarinet and later turns to the "Classic Suite" with a performance of Bach's "Suite, No. 1 in C major."

"Music and American Youth"—heard Sundays 11:30 to 12 noon, NBC-Red network—returned to the airways recently for its ninth consecutive season. It is presented once again in cooperation with the Music Educators' National Conference.

The conductors and soloists for three concerts of the Ford Sunday Evening Hour have been announced. They are Eugene List, pianist, and Eugene Ormandy, conductor, on the 7th; Richard Crooks, tenor, and Reginald Stewart, conductor, on the 14th; and Anna Kaskas, contralto, Felix Knight, tenor, Walter Cassel, baritone, with Mr. Stewart again conducting on the 21st.

THE COVER FOR THIS MONTH—The cover for this month was done by Mr. Wilmer S. Richter, whose work has been seen on an *ETUDE* cover previously this year and in other years. Mr. Richter has been active for a number of years as an artist and his work is known to a number of publishers and advertising agents in and around Philadelphia, Pa.

The colorful montage that Mr. Richter has arranged for *THE ETUDE* cover directs our attention to the sacred aspects of Christmas and reminds us of the beautiful Christmas music to be heard throughout the land in Christian Churches, not only on Christmas Day but on the Sunday preceding Christmas and often the Sunday following Christmas. The stained glass window Mr. Richter has rendered after the Madonna della sedia by Raphael.

THE TEACHER'S CHRISTMAS GIFT PROBLEM—The grand American custom of exchanging gifts at Christmas time presents no problem for music folk who



know about *Presser's Annual Holiday Bargain Offers*. Each year, as a "thank you" to our many friends and patrons, the Publishers present in the advertising

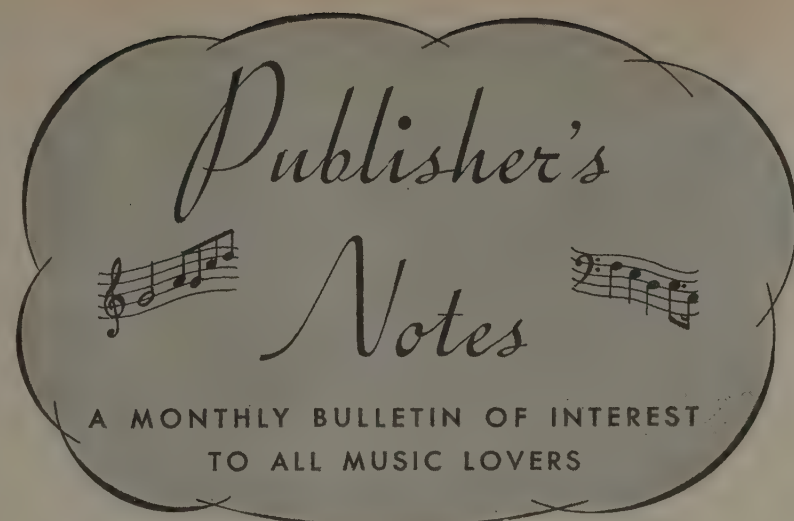
pages of *THE ETUDE* a descriptive list of some of the hundreds of gift suggestions made in the booklet *Presser's Holiday Bargains* now available. Turn to these advertisements, and if you don't find there everything you need for Christmas gifts, ask for a Free copy of the booklet. There you will find listed musical jewelry novelties, statues, plaques, calendars, and other items with which to adorn the studio or music room, gift books on musical subjects, and many fine albums of music for piano, violin, organ, and for singers.

These books are offered at special low prices, good only this month, the Publisher's Christmas gift to our patrons. There are gift suggestions for teachers with large or small classes, for the gift of individual pupils, or the class, to the teacher, for parents and friends to give music students. Many teachers annually await the announcement of *Presser's Holiday Bargains* as an excellent opportunity to stock up on materials that will be needed when classes resume after the holidays.

The Publishers take pleasure at this time in wishing readers of these Publisher's Notes pages a Merry Christmas and a Happy and Prosperous New Year.

CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS, for Piano, by Clarence Kohlmann—Few pieces are as frequently played or as universally loved as the hymns of the Christian Church. They are beautiful and sincere, and reflect every facet of the human spirit, from exaltation to contrition. Keeping these considerations always in the forefront, Mr. Kohlmann has compiled and arranged for this volume a splendid variety of transcriptions. Already this compilation is awaited with keen anticipation by church pianists everywhere.

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CHRISTMAS MUSIC—With Christmas only a few weeks away, the time for musical preparations is at hand. Not only must programs for the joyous Christmas services be decided upon, but immediately ahead are only a limited number of hours of study and concentration in making this music ready for performance. So once again we suggest that the time is now, while yet there is time.

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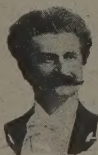
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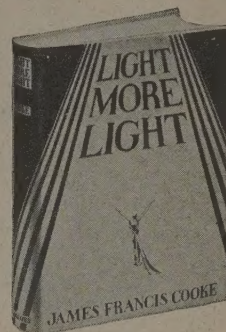
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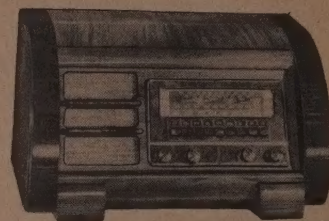
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